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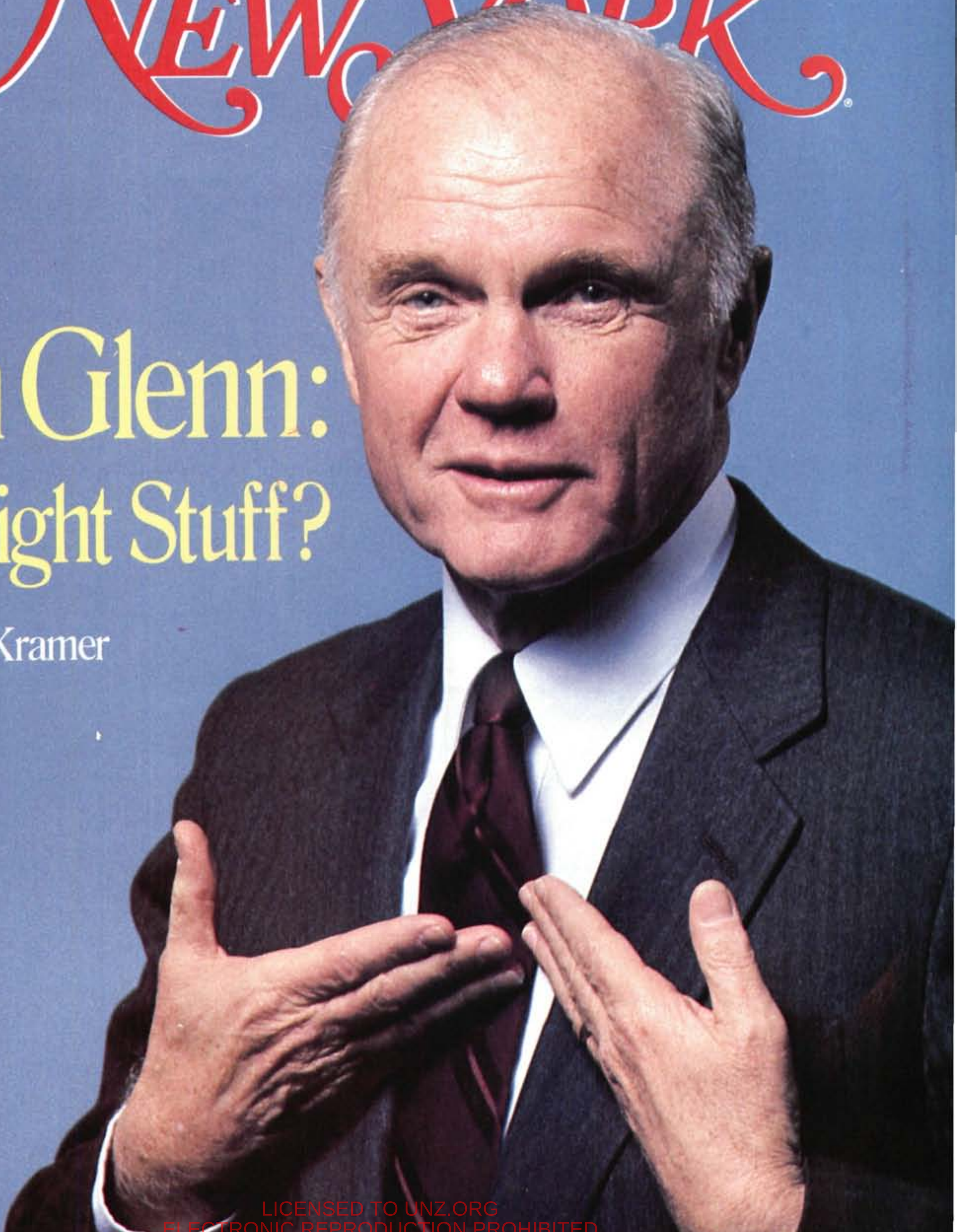
The Landlords' Lament: Do You Believe It?

NBC News Struggles to Get Back Into the Race

NEW YORK®



John Glenn: The Right Stuff?

By Michael Kramer

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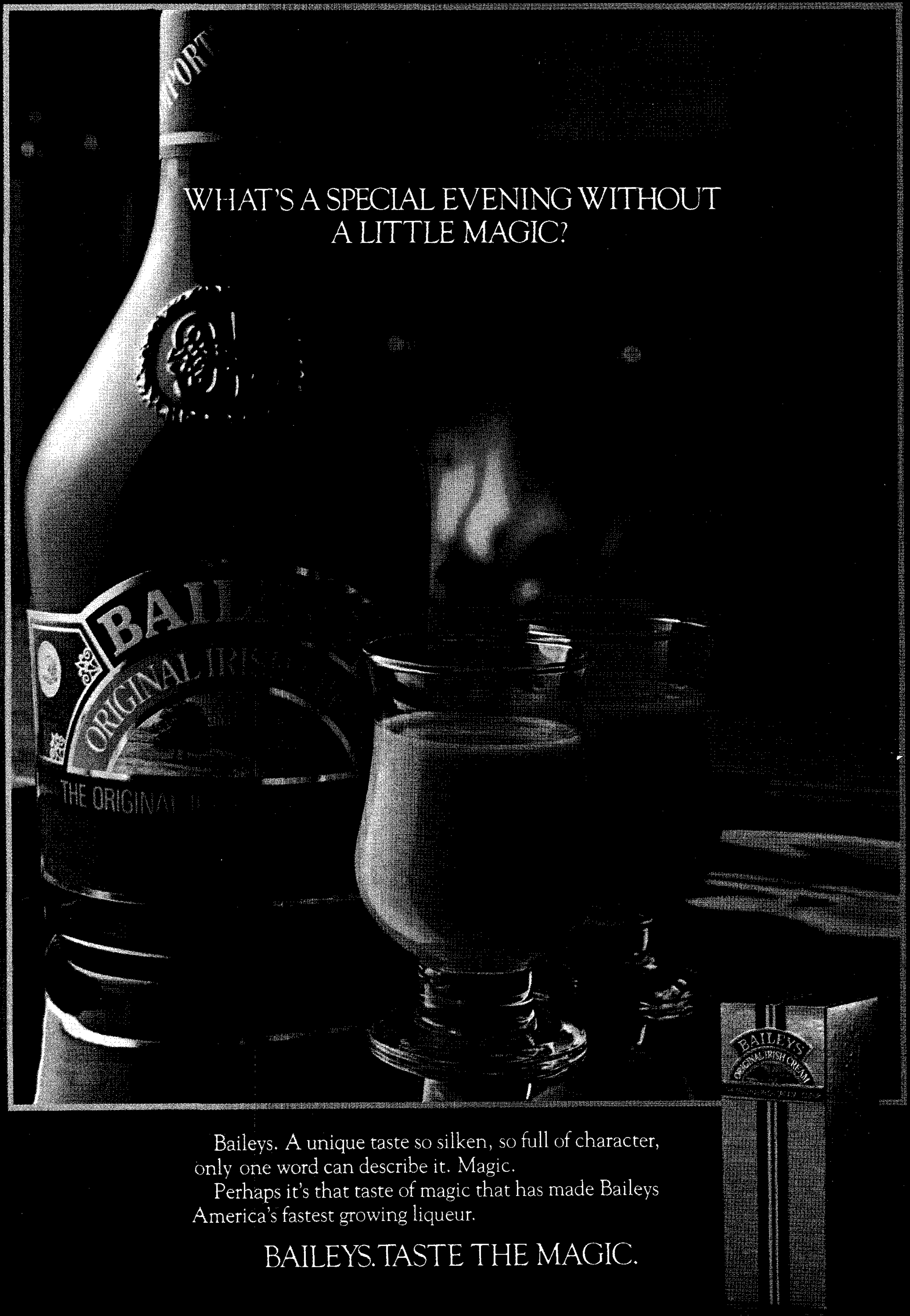
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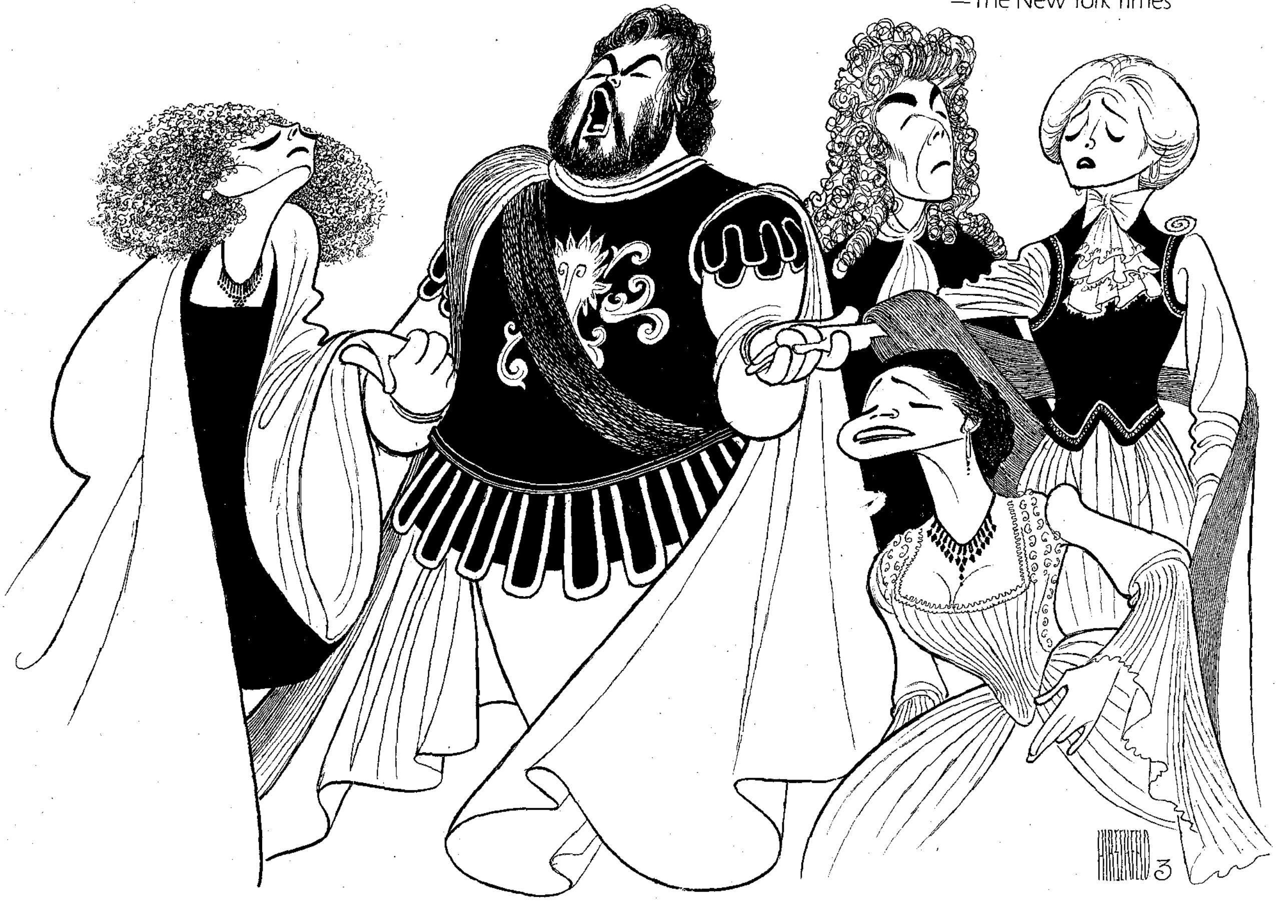

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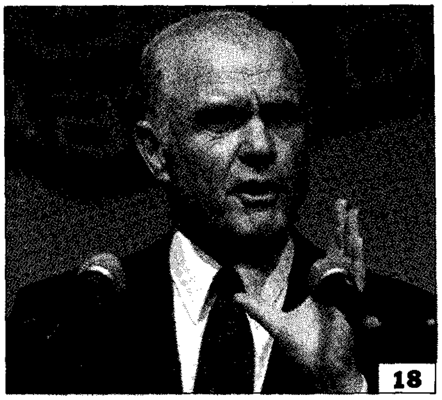

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John Glenn: The Right Stuff?

By Michael Kramer

John Glenn, an authentic American hero, wants to be president. If he ran against Ronald Reagan today, the polls say, he would win easily. (So would Walter Mondale.) In 1970, Ohio's Democratic Senate primary taught him that his celebrity was not enough. Now he must gain recognition in a *political* sense, woo the Jews and organized labor, jazz up his speaking style, and, perhaps most important, learn to delegate authority. His success will depend on how well he remembers the lessons of 1970—and how badly he wants to win.

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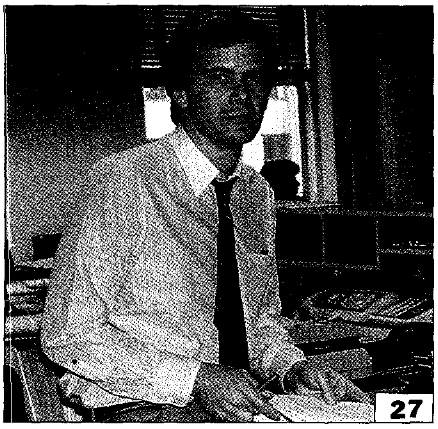
The Third Men

By Desmond Smith

NBC News has seen better days. For the first time in its 35-year history, *NBC Nightly News* recently dropped to third place in the Nielsen ratings. The impression of musical chairs in the anchor spot hasn't helped things, and the teaming of Tom Brokaw and Roger Mudd was a marriage made more by agents and lawyers than by network brass with a strong editorial vision. Now NBC, determined to become competitive again, is updating the look and the technical paraphernalia of the *Nightly News.* Stay tuned.



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The Landlords' Lament

By Ava Plakins

Landlords are landlords and tenants are tenants and never the twain shall meet, or so it often seems. The battle lines have been drawn since time immemorial in this conflict that, literally, gets New Yorkers where they live. Tenants say landlords are making decent profits, but just what is a decent profit? Landlords say they are losing money (and many smaller ones are indeed hurting) but haven't opened their books. Meanwhile, New Yorkers are approaching the limit of the rent increases they can absorb. Would abolishing all rent regulations solve everything, as some landlords argue? And whose side is the Rent Guidelines Board on, anyway? Ava Plakins explains it all for you.

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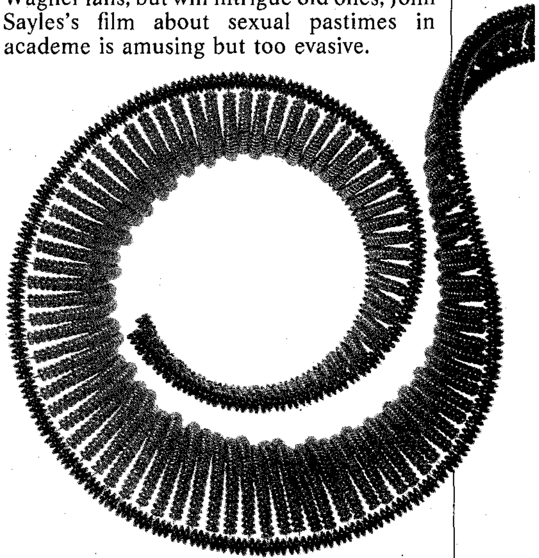
By David Denby

A German *Parsifal* may not create new Wagner fans, but will intrigue old ones; John Sayles's film about sexual pastimes in academe is amusing but too evasive.



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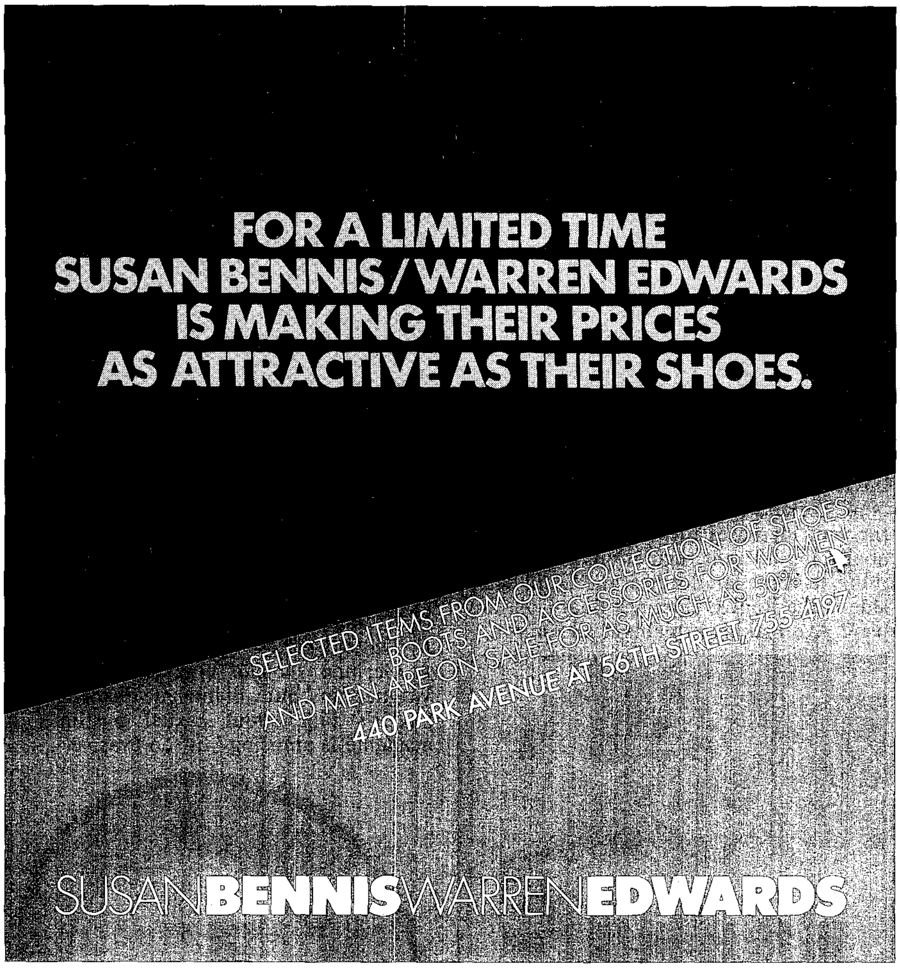
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LETTERS

Where There's Smoke

MICHAEL DALY'S SENSITIVE PROFILE OF Zaida Gonzalez ["Fire Woman," January 10] was one of the most inspiring and exciting stories I've read in a long time.

Jacqueline Fogel
Queens

ALWAYS WANTING TO BE A FIREFIGHTER does not make you one. No mention was made of the thousands of male applicants who took the original, tougher test and failed. I am sure that many of these men also longed to be firefighters since childhood. The 41 women who were given the job because they were able to take a much easier court-ordered physical now expect to be treated equally on a job that they attained in an unequal fashion. A group of males who had to take a makeup test at a later date were ordered to take the original test. It would seem that male firefighters will be required to maintain a higher standard of physical fitness than female firefighters. Two sets of physical standards on a job that very often deals with life-and-death situations could have disastrous consequences.

Lieutenant Richard J. Venditto
New York City Fire Department
The Bronx

NEW YORK FIREFIGHTERS WHO SPURN women as colleagues are, like all who forget history, doomed to learn its lessons anew. Not so many years ago, black probationary firemen were looked on with disdain and fear. And when Jews, some with college degrees, turned to firefighting during the Depression, their value in action was seriously questioned. Today no sane firefighter would belittle the contribution of any minority. Are women really in such a different position? The loss of the all-male atmosphere is a real psychological blow to many firemen, but its maintenance would be a great legal wrong, a fact squarely faced by the courts.

Ralph Michael Stein
Associate professor of law
Pace University
White Plains, N.Y.

I WOULD LIKE TO CLARIFY THE STATEment "At Engine Company 275, in Queens, there was a teacher who found firefighting almost relaxing." Firefighting is an extremely dangerous and difficult job. Firefighters put their lives on the line 24 hours a day. This is not *my* idea of relaxing.

Lorraine Cziko
Engine Company 275
Queens

FIREWOMAN PATRICIA FITZPATRICK WAS quoted as saying, "I don't consider myself a feminist or a women's libber. I just know what I can do. When they see I can do the job, they'll accept me." Ms. Fitzpatrick would do well to remember that were it not for the efforts of the feminists and women's libbers, she would never have had the chance to show what she can do.

Lynn Hecht Schafran
Special counsel
New York City Commission on
the Status of Women

In Name Only

THANK YOU FOR YOUR ITEM ON RAY'S Pizza ["The Real New York," December 27–January 3]. I thought your readers might like to know, though, that in fact there *is* a real Ray. My uncle Ralph Cuomo (we've always called him Ray) has owned and operated Ray's Pizza at 27 Prince Street since 1959. And while our storefront advertising, unlike many others', doesn't boast of our being the original one, we are proud to know that this is actually the case.

Anthony Salvatore
Manhattan

Crocodile Fears

ONE OF YOUR IDEAS FOR A GREAT GIFT, the baby-crocodile boots ["More Christmas Than Ever," by Nancy McKeon and Corky Pollan, December 6], is certainly not one of ours. The reason goes beyond our objection to the killing of animals so that their pelts or skins may be made into such "vanity" products. Legal commerce in crocodile is extremely limited, and illegal trade in poached skins is rampant. Even if the skins are legally obtained, we strongly believe that the large demand for the small number of legal skins available encourages poaching. American women are becoming more attuned to the environmental consequences of their fashion decisions. We would have expected a more enlightened approach from *New York.*

Sue Pressman
Director, Captive Wildlife Protection
Humane Society of the United States
Washington, D.C.

Who Saw It

JOHN SIMON'S REVIEW OF *Whodunnit* ["Theater: Tops and Bottoms," January 10] has created a new mystery—and hardly a comic one. Did we both see the same play? He labels it a "torrent of merriment"; I would describe it rather as a glacier of tedium, particularly the first act. His review reads like a press agent's pitch, full of all the selling phrases that will draw an audience to the theater. Did he actually see the play, or did he paraphrase the press agent's releases?

Hyman Bogen
Yonkers, N.Y.

A Doctor on the Street

SINCE DIABETES MELLITUS AFFLICTS over 600,000 New Yorkers, it's encouraging that the city's Auxiliary Police are being trained to recognize and handle diabetic emergencies ["Have Nightstick, Will Walk," by Philip Ross, November 15]. All too often, as Mr. Ross's story pointed out, life-threatening diabetic reactions are mistaken for much less serious conditions. Of necessity, the article covered the training-exercise "death" of a diabetic only briefly. As a diabetes specialist and the president of the American Diabetes Association/New York Diabetes Affiliate, I'd like to add a few important facts to correct possible misconceptions readers may have formed. In the story, the "diabetic" passed out and died in quick succession after being mistaken for an intoxicated person. In reality, there probably would be time for corrective action.

There are two main situations of which to be aware: (1) Low blood sugar comes on rapidly and may resemble drunkenness. Give a person in this condition any food or drink containing sugar if he can swallow without choking. Call for help if he doesn't feel better in ten to fifteen minutes. (2) High blood sugar has a much slower onset, leading eventually to unconsciousness, coma, and death. Vomiting, fruity breath, and extreme thirst are warning signs. Call for help immediately.

How do you know if a person in distress has diabetes? If he is conscious and seems lucid, ask. If not, look for a medical ID bracelet, necklace, or wallet card. When in doubt, call for help. To help emergency personnel or any interested citizen learn more about treating diabetic emergencies, we have prepared a brochure, *A Word to Police and Fire Personnel.* For a copy, call 944-7899. We applaud the efforts of the Auxiliary Police and thank *New York* for devoting space to groups aiming to protect the health and safety of New Yorkers.

F. Xavier Pi-Sunyer, M.D.
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

INTELLIGENCER

New Finger-Pointing at Heffelfinger

WILLIAM HEFFELFINGER, A senior federal official who was once accused of running an improper patronage system for Richard Nixon, seems to be heading into another controversy. This time it concerns the Midwest Research Institute, a Kansas City outfit that's seeking to renew its contract to operate the federal government's $45-million-a-year solar-energy laboratory.

One of the institute's executives, William Davis, is a former deputy to Heffelfinger, the Energy Department's longtime director of administration. And with M.R.I. bidding against such rivals as Lockheed and Rockwell International, one former government employee claimed, "people at the Energy Department tell me Heffelfinger wants this contract to stay at M.R.I."

That source and other knowledgeable insiders, including the solar laboratory's former publicity manager, Jerome Williams, pointed out that M.R.I.'s management was criticized in a 1979 federal audit. "It just isn't big enough to run the national solar program," said Williams.

Heffelfinger, who in the past has denied both the patronage charge and allegations that he threatened reprisals against a company that questioned his handling of a federal contract, insisted that he has never expressed an opinion on the current bidding battle. "Other people are doing the evaluation," he said.

Those people, in fact, include Heffelfinger's procurement director. Still, an Energy Department source predicted that the new energy secretary, Donald Hodel, "won't get pushed around by good ole boys like Heffelfinger."

A Not-So-Public Public Space?

Arcade: *"The visitors like to have guards around."*

THE I. M. PEI–DESIGNED SKYscraper at Park Avenue and 59th Street shelters a public arcade, but angry neighborhood residents claim the owners don't want the public to know about it.

The arcade, as in many Manhattan high rises, was built in return for the owner's being allowed 20 percent more floor space than regulations permit. "But this public area is a fake," charged architect Jim Morgan, assistant secretary of Community Board 5.

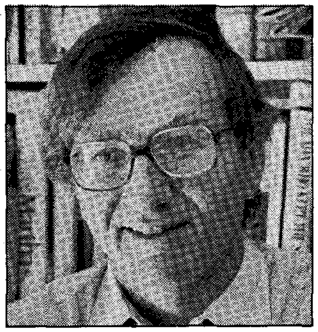
The board claims that there are no signs outside the building indicating the space, it is poorly lit, and the presence of a security guard "intimidates" potential users.

A spokeswoman for Park Tower Realty, the building's owner, said, "Park Tower is awaiting I. M. Pei's comment on what type of signs to get. It is a very hospitable atmosphere. The visitors like to have guards around."

A Victory for 'The Atlantic'

The Atlantic HAS RECRUITED author and investigative reporter Seymour Hersh, scoring a second triumph over the Washington *Post.*

At a New Year's Eve party given by writer Sally Quinn and her husband, *Post* executive editor Ben Bradlee, the paper's investigative star, Bob Woodward, threw out the idea that Hersh would be "fun" to work with. Bradlee talked this over with Hersh at a series of lunches, and Hersh was widely expected to join the paper. But last week he told *New York,* "I've just joined *The Atlantic.* It was an overwhelmingly attractive offer."


Hersh: *Not joining the* Post.

The Atlantic, which excerpted Hersh's forthcoming book on Henry Kissinger, last scooped the *Post* in 1981, when it carried a startling profile of budget director David Stockman by then *Post* assistant managing editor William Greider.

Michael Deaver Shows at Shah Bash

ALTHOUGH THE REAGAN ADministration hasn't commented on 22-year-old Reza Pahlavi's claim to be Iran's rightful ruler, the eldest son of the late shah has apparently been accorded de facto recognition by none other than Michael Deaver, the White House deputy chief of staff.

Deaver and his wife, Carolyn, were guests the other evening at an unpublicized party honoring Pahlavi at the Washington home of Marion Smoak, Richard Nixon's former protocol chief. "Pahlavi was announced as the shah of Iran," said a White House insider. "The Deavers and the other guests had to address him as 'Your Majesty,' and you couldn't turn your back to him."

Pahlavi: *"Your Majesty."*

A State Department source pointed out that although this country doesn't have diplomatic relations with the regime that overthrew the shah, "we have said we recognize that the Khomeini government is in power. Reza Pahlavi is not, and nothing has been said one way or another on his claim."

Deaver didn't return *New York's* calls, but Smoak said the Deavers were at the party as friends, "and the shah's family were friends. The party had no official connotation."

BY SHARON CHURCHER

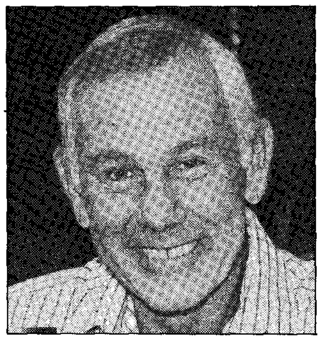
Photographs: center left, Fred McDarrah; center right, Vinne DePrima/Washington *Post;* bottom, Desaunois/Gamma-Liaison.

Bloomingdale's May Become a Movie Star

THANKS TO JOHNNY CARSON, here's ... *Bloomie's.* That's the title of a "romantic comedy" that *The Tonight Show* host's production company intends to shoot in the Manhattan department store.

"Bloomingdale's is a very special store. It's predominantly young, and our script is about two young people who keep meeting there," said Ron Clark, the screenwriter for the feature-film project, which should be announced next month. Clark co-wrote *Revenge of the Pink Panther, High Anxiety,* and *Silent Movie.* "At the end of *Bloomie's* you get the sense that the couple will be married," he said. "There's been nothing like it since *Miracle on 34th Street.*"

That, of course, was shot around Gimbels and Macy's. At press time, Bloomingdale's spokeswoman Margot Rogoff said her company hadn't been approached for permission to use its name and premises. "We will have to have script approval, but otherwise it sounds delightful," she added.



Carson: *Miracle on 59th Street.*

Video Terminals and Miscarriages: A Link?

GROUPS OF VIDEO-DISPLAY-terminal operators in seven cities have been plagued by miscarriages or defective births, according to a forthcoming report on possible radiation hazards from the machines.

Compiled by the editors of *Microwave News,* a trade newsletter, the report cites seven miscarriages among twelve pregnant V.D.T. workers at Sears, Roebuck offices in Dallas. At a Canadian-government office, seven out of eight pregnancies ended abnormally, and certain Canadian workers have won the right not to operate V.D.T.'s while pregnant. The normal rate of miscarriages or defective babies is about 16 in 100.

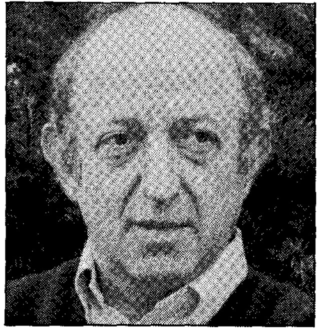
"These pregnancy problems have had local publicity where they occurred, but this is the first time they've been collated," said newsletter editor Louis Slesin. "The link is only circumstantial, but a lot of terminal operators are worried."

In March, the National Institute for Occupational Safety and Health will launch an investigation into the effect of radiation from the terminals on pregnant women. "I don't think there's any cause for alarm at this point," the institute's chief of reproductive health, Dr. Michael Rosenberg, said. "The radiation from V.D.T.'s is equivalent to that from an electric typewriter. It's very low."

Publishing Notes From All Over

SUNNY VON BULOW'S FINANCIAL adviser, Morris Gurley of Chemical Bank, and her lawyer, Sims Farr, were alerted to suspicions that her husband, Claus, might be trying to kill her—and responded in 1980 by encouraging her to endow him with a $2-million trust, charges a new book. *The Von Bülow Affair,* by William Wright, says that after Sunny entered her final coma, Gurley told prosecutor Stephen Famiglietti that there had been "nothing to go on but vague suspicions" and that he had felt that if Claus was a danger "the money might nullify him." Famiglietti and Sims Farr wouldn't comment on the allegations in the book, which is being published by Delacorte Press in May, and Gurley didn't return calls. But a family acquaintance said that while there was "disquietude" about Claus, "the concept of an effort to kill, I think not." ... Best-selling author Roger Kahn's purchase of a minor-league baseball franchise in Cooperstown, the upstate New York town where an ancestor of publisher Nelson Doubleday is supposed to have originated the game, turns out to be no coincidence. Kahn, who in *The Boys of Summer* chronicled 50-year-old ballplayers' looking back on their past glories, says his next book will be about his team's rookies—and will be for Doubleday. "The team will be very expensive, but with the town's historic identification, I think it should do well," he said. The writer wouldn't say how he plans to finance his project, but apparently he's asking Doubleday for more than just an advance: The Mets, whose principal owner is Doubleday, say Kahn has invited them to take his team into their farm system, which would mean footing some of its bills.

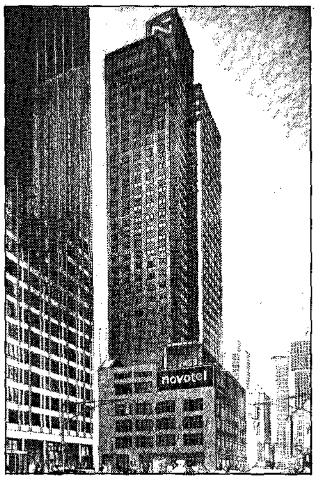
Von Bulow: *Suspicions.*



Kahn: *Covering his team.*

Zoning a Hole In a New Hotel

THE DEVELOPERS OF THE Novotel hotel going up at Broadway and 52nd Street claim the city has reneged on its original planning deal. As a result, they may have to chip a hole in the base of the 32-story tower.



Hotel sketch: *One version.*

The 480-room hotel is being raised over a four-story building that was designed to support a tower in the 1930s. Accordingly, said Novotel official Philippe Bourguignon, the hotel was classed as an "enlargement" when it was first discussed with the city. "In 1982, the city told us that as an enlargement we would not be affected by a new zoning rule," he said.

But the next month, the firm discovered that the new rule—calling for developers to create 1 square foot of extra sidewalk for each 300 square feet they build—*would* apply. With construction under way, Novotel said it will have to destroy a chunk of the original building. "This is absurd," said Novotel lawyer Paul Selver.

With the backing of some community activists ("This time it's the city that's wrong," said one of them), Novotel has asked the Board of Standards and Appeals to exempt it from the new rule. Its appeal is being opposed by the City Planning Commission. "If there were any unfairness here, it would be giving Novotel a special privilege," said a commission official.

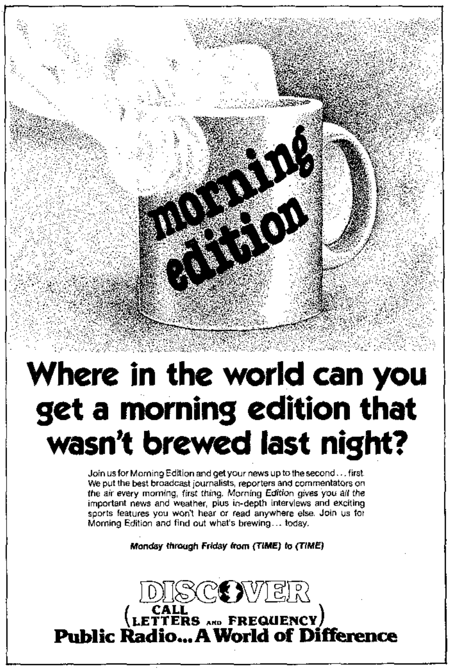
Photographs: top, Wide World; bottom left, Bryce Flynn/Picture Group.

On Madison Avenue/Bernice Kanner

COPYCATS

Ads That Look Alike

SOME YEARS AGO, THE BLOOM COMpanies agency was wooing the Morton Foods, Inc., snack-chip account when chairman Bob Bloom received a frantic call. "You don't want to do these commercials!" exclaimed a representative of a production house to which he'd sent the storyboards. "We've got something here that we're almost finished filming—it's not just the same strategy, it's the same execution. It's your commercial, for another chip company. You'll look like a fool if you go ahead."



Where in the world can you get a morning edition that wasn't brewed last night?

Join us for Morning Edition and get your news up to the second . . . first. We put the best broadcast journalists, reporters and commentators on the air every morning, first thing. Morning Edition gives you all the important news and weather, plus in-depth interviews and exciting sports features you won't hear or read anywhere else. Join us for Morning Edition and find out what's brewing . . . today.

Monday through Friday from (TIME) to (TIME)

DISCOVER

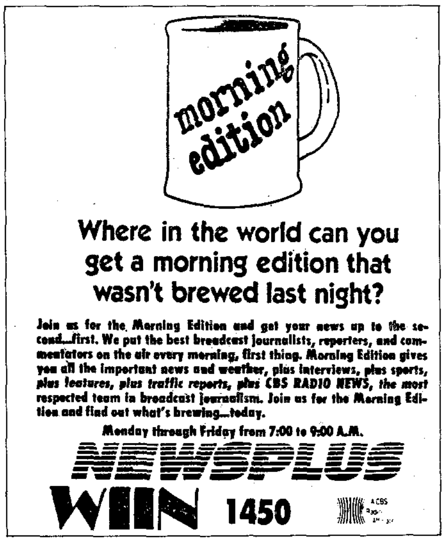
(CALL LETTERS AND FREQUENCY)

Public Radio...A World of Difference

Sure enough, within weeks TV commercials were being aired in which a man biting into a Frito-Lay chip made such a loud crunch that people dropped dishes in fright. Bloom was amazed at the similarity—a pure coincidence. On the advice of the production house, his agency had shot a different spot for Morton, which didn't win the account. "This kind of thing happens more often than you'd think," he says, "and I often hear from new-business prospects that the speculative work is very similar in creative presentations."

Look-alike commercials are an issue most advertisers aren't keen to discuss—they feel the phenomenon doesn't reflect well on their business and isn't a major problem anyway. Compared with the recession and government regulations, it isn't. "Sure, you see a few letters to the editors of trade magazines, and once in a while someone threatens suit," says Leonard Matthews, president of the American Association of Advertising Agencies, "but there's not really a lot of discussion about this."

The truth is, when it comes to copycat commercials, there's more action than talk. Genesee beer and Pepsi-Cola have both called themselves "the thirst choice" on billboards. Several companies use almost interchangeable husband-tastes-tomato-sauce spots. In 1980, a Volkswagen ad showed a toy wagon and announced that "only one other wagon gets better mileage than a Dasher Diesel"; eighteen months later, a Honda ad depicted a toy wagon with the legend "There's only one wagon with better mileage than the Civic Wagon." In the late 1970s, a Bell & Howell ad carried the headline SPECIAL OPERATING INSTRUCTIONS FOR THE NEW BELL & HOWELL "CLASSIC" MICROFILM RECORDER. The instructions: "1. Turn it on." Two years later, Xerox ran an ad similar in idea, execution, and even typeface. OPERATING INSTRUCTIONS FOR THE MOST ADVANCED COPIER IN THE WORLD, blared the headline. Those instructions: "Push a button."



Where in the world can you get a morning edition that wasn't brewed last night?

Join us for the Morning Edition and get your news up to the second...first. We put the best broadcast journalists, reporters, and commentators on the air every morning, first thing. Morning Edition gives you all the important news and weather, plus interviews, plus sports, *plus features, plus traffic reports, plus CBS RADIO NEWS, the most* respected team in broadcast journalism. Join us for the Morning Edition and find out what's brewing...today.

Monday through Friday from 7:00 to 9:00 A.M.

NEWSPLUS

WIIN 1450

A CBS Radio

Déjà vu: *An Atlantic City radio station's ad for its morning news show (above) ran several months after an almost identical ad had appeared for National Public Radio.*

One disgusted copywriter recently took his industry to task in a trade journal for spewing out "ideas as alike as litters of piglets." Agency corridors, he charged, are "lined with idea shoplifters," who would rather follow old formulas than grapple with new ideas.

Such duplication is often inadvertent, says Joel Goldstein, senior vice-president of McCaffrey and McCall. "We've created boards that we thought were the greatest, freshest idea ever invented. Then we turn on the TV and, whammo, someone else has already done it." The pride of the creator and his fear of being caught should limit intentional plagiarism, admen say. "Creative people are too self-centered and proud to plagiarize," says Bloom. "These people are taught—it's in their veins—that their whole raison d'être is to be different." Adds Matthews, "Copying can be found out so easily, and it reflects on the integrity of the writer. That would tend to limit out-and-out copying of others' ads."

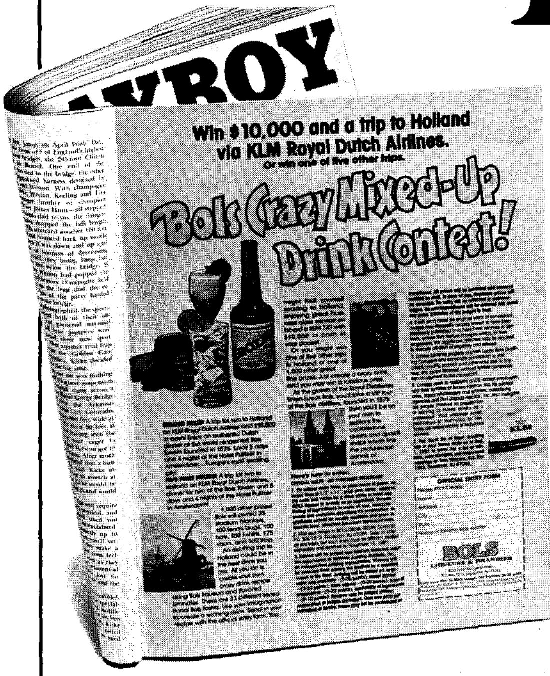
How then does creative cloning happen? "A lot of the time you come up with the same answer because you're given the same information and basic parameters to work with," says Goldstein. "Sometimes it's an all-roads-lead-to-Rome sort of thing." Other times, timid clients choose to run "safe" counterfeits that research shows will work rather than gamble with original and untested ideas. Agency executives generally go along. Often, ads look familiar simply because their creators couldn't come up with new ideas.

A directly copied idea doesn't usually get far even within the agency. "You present an idea at an internal agency review and if it's been around, someone will certainly let you know," says Gerry Miller, senior vice-president at Young & Rubicam. "Soon as someone gets wind that a line, a shot, a visual, or an idea is like something else out there, it's killed. Automatically." Should it pass the agency auditors, it may be challenged by a TV or radio station or periodical where it is to run. One adman who complained that his bright ideas had been unethically copied found an ally in a printer who refused to reproduce an item of his for a different agency.

The main bar to plagiarism is the copyright, says Gilbert Weil, of the law firm Weil, Guttman, Davis & Malkin. A 1932 federal-court decision clearly established that an advertisement could be copyrighted. "Within the past five years," says Weil, "the number of commercials copyrighted has mushroomed, with advertisers trying to discourage plagiarism and put themselves in a position to sue. But few ever do sue—they feel it's not worth the time and effort."

There is little legal precedent for suing. "The mere fact that an advertiser has a concept doesn't give him a pro-

Many happy returns.


YBOY
Win $10,000 and a trip to Holland via KLM Royal Dutch Airlines.
Or win one of five other trips.
Bols Crazy Mixed-Up Drink Contest!
BOLS

Great Expectations

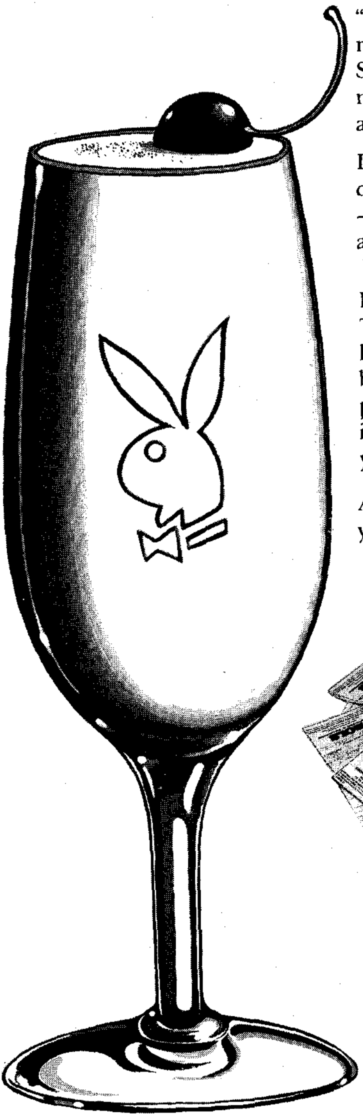
When the makers of BOLS Liqueurs decided to announce their "Crazy Mixed-Up Drink" contest in PLAYBOY, they looked for a stirring turnout from our readers.

With good reason. The contest, which offered $10,000 and a trip to Holland for the best new BOLS drink recipe, provided a great incentive for reader response. And PLAYBOY, with nearly 17 million readers per issue, provided an enormous —and enthusiastic—audience.

Greater Results

"We felt that PLAYBOY's audience would be responsive," says Hans L. Stern, vice-president of the Erven Lucas Bols Distilling Co., "but they far exceeded our most optimistic expectations."

In fact, PLAYBOY readers came up with more new drink recipes than the readers of all the other magazines on the BOLS ad schedule *combined.* A schedule, by the way, that included People, Cosmopolitan and Sports Illustrated.

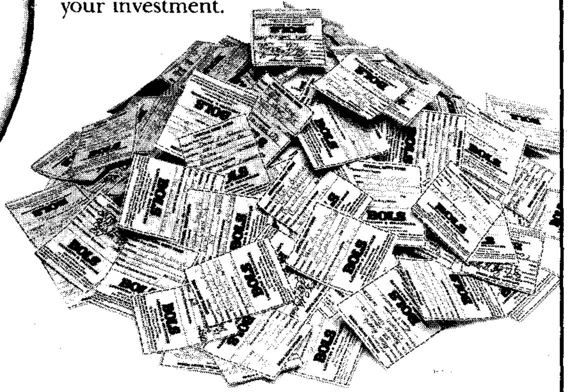


"PLAYBOY did an effective and efficient job of reaching that upscale target audience," says Stern. "By every dimension measured—the number of entries, the cost per entry and entries against forecast—PLAYBOY won."

It will come as no surprise, then, that when BOLS chose its grand-prize winner—the "Bols-Eye" —it came back to PLAYBOY to make the big announcement.

Raising expectations. Then exceeding them. That's what PLAYBOY is all about. We raise marketers' expectations by providing them with men by the millions. And exceed those expectations by providing the kind of editorial environment that invites involvement. An environment in which your advertising ideas can take hold.

Advertise in PLAYBOY. For the biggest return on your investment.



PLAYBOY
means business.

Source: MRI, Fall 1982—updated. © 1983 by Playboy.

So very Varriale

Russian Belly Lynx

Purchase directly from Varriale furs.
One of the largest houses of Italian design
363 Seventh Avenue, New York, N.Y.
Entire 20th floor (212) 564-0284
By Appointment Only
Major credit cards honored.

prietary right to it," says Felix H. Kent, an attorney with Hall Dickler Lawler Kent & Howley. "Concepts or ideas, whether for books, movie scripts, or commercials, are as free as the wind. No one has an exclusive. Furthermore, no one is going to admit he took an idea from another commercial. What's to keep Chrysler from showing a happy couple in a car after Ford has done the same? That's a fine idea, but certainly no one owns it. At what point the execution of an idea becomes so closely identified with an advertiser that no one else should use it is a subjective matter. If a direct competitor uses the advertising and the public becomes confused, that might be a legal situation—not so much for plagiarism as for unfair competition. If a hardware company uses an idea from a fast-food chain, the courts will probably look the other way."

A court didn't in January 1981, when the Dr Pepper company complained that the Sambo's restaurant chain's "Don't you want to be a senior too?" campaign (promoting discounts for the elderly) violated its own copyright on "Be a Pepper" spots. The U.S. District Court in Dallas enjoined Sambo's from continuing to run the ads. And in 1980 a court enjoined Jōvan from running ads for Yardley Leather showing a sexy lady proclaiming, "My man wears Yardley Leather for just one reason. Because I give it to him." That infringed on spots for the Mem Company's English Leather in which a lady purrs, "My men wear English Leather or they wear nothing at all." Says Mem president Gay Mayer, "It didn't take me 30 seconds to decide to sue."

The most common recourse in such cases is to tweak the imitator publicly, usually in the trade press. It sufficed for the Jeep Corporation when Isuzu Motors ran a distinctive but startlingly familiar print ad to announce a new low-priced pickup truck. In a letter to the editor of *Advertising Age,* Jeep praised Isuzu's fine job and concluded, "It never ceases to amaze us how brilliant creative minds, separated geographically and chronologically, can come up with exactly the same idea."

Other letters are more barbed. In 1981, Sharp Electronics ran an ad headlined SUDDENLY BUSINESSES EVERYWHERE WANT TO LEARN MORE ABOUT SHARP six months after a chain-saw ad had used the headline SUDDENLY DEALERS EVERYWHERE WANT TO LEARN MORE ABOUT SACHS-DOLMAR. Bill Borders, of Borders, Perrin & Norrander, Sachs's agency, protested: "All we can do is laugh, albeit tinged with anger. Appropriately enough, the Sharp ad was done by their copying division."

One Atlanta copywriter complained in print that the "Say Hello to Pan Am" tag appeared to be based on her much older "Say . . . hello Piedmont Airlines." "Talk about a feeling of frustration!" she wrote to *Ad Age.* The president of *Omni* magazine's agency wrote that he was flattered by an ad for *Discover* that was similar to one he'd created: "Do you think it would be presumptuous of me to ask that consideration be given to signing these ads 'Discover *Omni*'?"

Occasionally, a miscreant will admit that he copied and quit doing so. Two years ago, WIIN, an Atlantic City radio station, killed a print ad that showed a coffee cup labeled "morning edition" and asked, "Where in the world can you get a morning edition that wasn't brewed last night?" National Public Radio had squawked at that—its own, nearly identical ad, run months earlier, had used the same coffee cup and posed the same question.

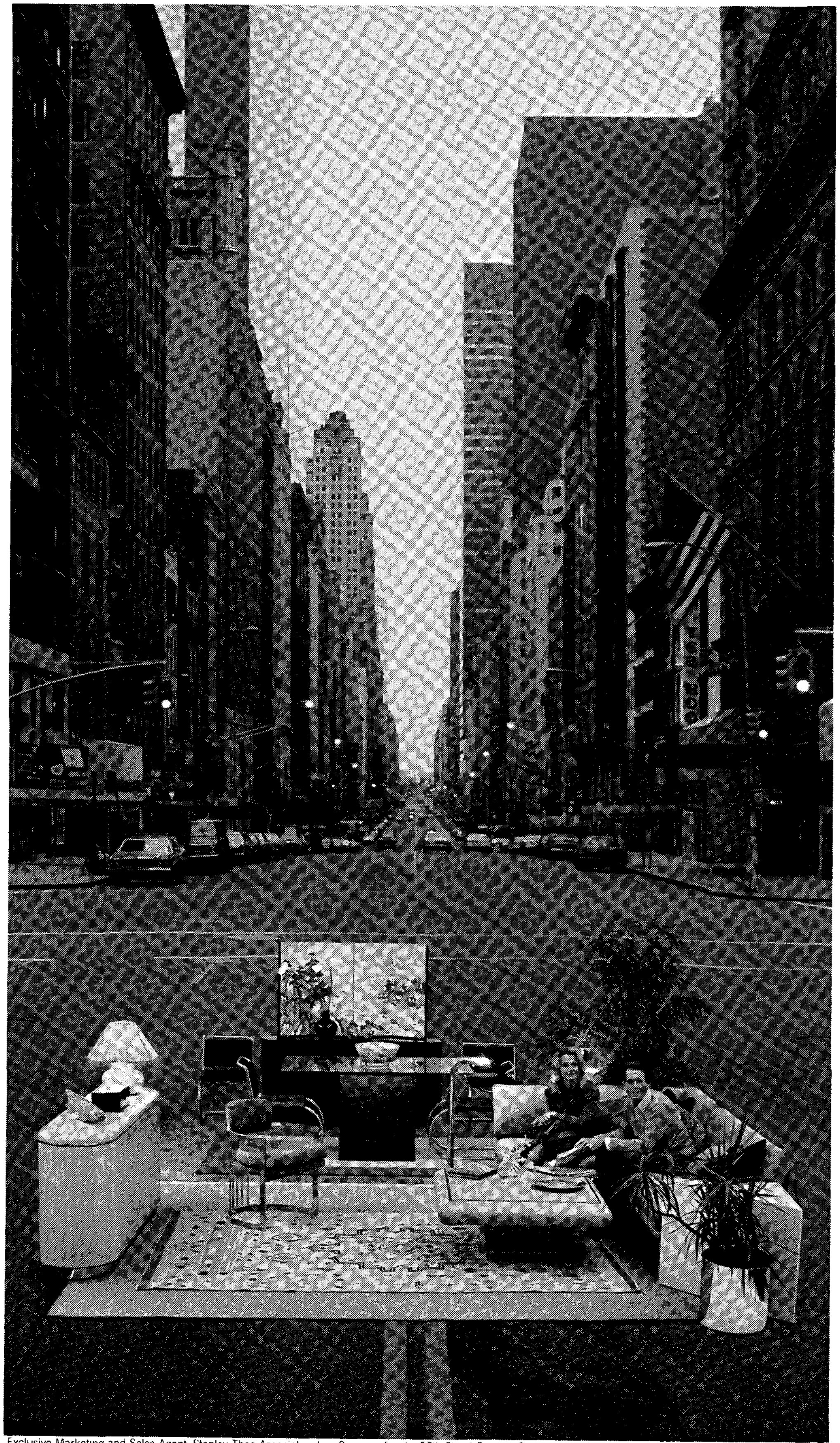
More often, the similarity shocks the accused. "It stunned me," says Arthur Einstein, executive vice-president of Lord, Geller, Federico, Einstein. He created an I.B.M. ad telling the life-and-death story of a business deal via pink message forms. A year earlier, Pacific Northwest Bell had used pink slips to tell a similar story in Seattle. "Never saw their ad," says Einstein.

Sometimes, the creators of the original ad find that imitation plays into their hands. "Our Charlie Chaplin tramp, the rose, even the furniture on which the I.B.M. personal computer sits has been ripped off," says Einstein. "Manufacturers of equipment that plugs into the computer have used bits of what we show. Still others are using parts of our commercial to claim they've got a better product. One ends by saying that this is going to make Charlie pretty sad." Einstein refers those that disparage I.B.M. to Chaplin's estate, which owns rights to his name. The estate persuaded one advertiser to give up the mime. "Single-handedly, we've brought about a resurgence of interest in the Chaplin character," Einstein proclaims. "A lot of this probably enhances our own advertising. It's as if we're feeding comedians the straight line; they've taken it up and run with it and are advertising for us."

Lifting ideas is "the cheapest form of flattery," says Tony Lunt, of the Association of National Advertisers. "It often does you more good than the guy who tries to rip you off. He's more to be pitied than censured." That seems to be a common view among advertisers. Says Miller, "The bigger problem is the tendency to knock off your own work. Sometimes a person will turn out something more than faintly reminiscent of a successful campaign he once did. After all, some people are one-idea people."

And Matthews adds, "You've heard the old saw that there are no new ideas, just new twists? The trick is knowing what to copy." ▬

WE COULD SELL APARTMENTS HERE EVEN IF THERE WEREN'T A BUILDING.



Somebody once said that the three most important things to remember when buying real estate are "location, location and location."

To that we'd like to add a fourth: location.

For The Colonnade 57 is located between Carnegie Hall and Lincoln Center, to the right of the Russian Tea Room, a stone's throw from Tiffany and Buccellati. Truly a neighborhood on the hi-rise. Which explains why we've already sold 130 apartments at The Colonnade 57.

So whether or not you buy it as a primary residence (it's a condominium so you can sublet or sell more easily than a co-op), you're not just getting in on the ground floor, you're getting in on a ground swell.

Not that our ground floor isn't pretty swell. Or any floor for that matter.

Inside Story

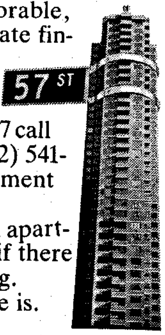
The lobby provides a grand entrance as well as a welcome retreat, not to mention a concierge who can provide you with everything from limos to Lear Jets, even taxis and theater tickets.

And when you live at The Colonnade 57 the sky's the limit. The Sky Lounge, that is. Where you can quietly nurse anything from a drink to a business deal. All of which can be worked off in our fully equipped fitness center. And slept off in any of our luxurious apartments.

Live in this neighborhood for in the neighborhood of $140,000.

Studios start at $108,000, 1 bedrooms $138,900, 1 bedroom convertible $196,250 and 2 bedrooms $306,000.

In many cases that's half the cost of some other luxury residences. With favorable, long term fixed rate financing available.



For a private viewing of The Colonnade 57 call Mr. Saunders (212) 541-8400. By appointment only.

We could sell apartments here even if there weren't a building. Fortunately, there is.

THE COLONNADE 57.
AT 57TH STREET, CORNER OF EVERYWHERE.

Exclusive Marketing and Sales Agent: Stanley Thea Associates, Inc. Sponsor: Esorby 57th Street Corp., a Company established by the Principals of Rose Associates. The complete offering terms are in an Offering Plan available from Sponsor CD 81-192.

The Colonnade 57, 347 West 57th St., New York, NY 10019

The Bottom Line/Jack Egan

HERE'S TO THE WINNERS

Secrets of Corporate Success

WHY DOES ONE CORPORATION SUCCEED while another one fails? Why do some very successful enterprises turn into "corporate dinosaurs" while other large firms continue to thrive and expand?

These basic questions are addressed in two recently published books on corporate behavior. While they differ markedly in approach, both reach essentially the same conclusion: The key to survival is the ability to adapt to a highly complex, unpredictable, and constantly changing environment. In other words, a Darwinian imperative rules in business as it does in nature.

Life and Death on the Corporate Battlefield: How Companies Win, Lose, Survive (Simon and Schuster, $13.95) is a sprightly, anecdotal tour through today's business world by Paul Solman and Thomas Friedman, two journalists who have worked on *Enterprise,* the award-winning Public Broadcasting Service series on how business works.

Unlike theorists who believe modern corporations are no longer forced to do battle with one another, the authors of *Life and Death* believe that competition in business is alive and well.

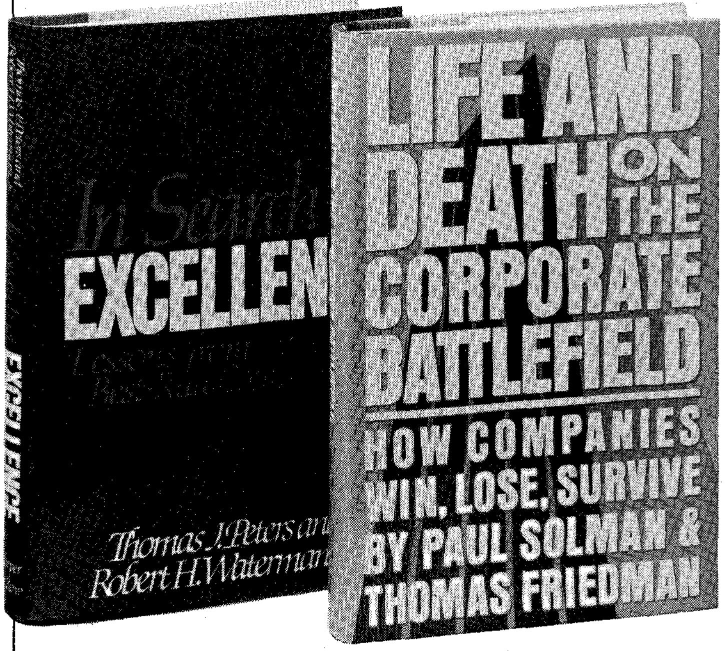
"The debate has been raging for centuries," write Solman and Friedman. "But most of those who have seriously examined the issue, from Karl Marx to Andrew Carnegie, agree upon one thing: capitalism means competition, and competition means change—and uncertainty."

Taking the argument one step farther, the authors (paraphrasing Bruce Henderson, the head of the Boston Consulting Group) argue that competition on the corporate battlefield "is the economic form of Darwinian evolution."

Most businessmen hate uncertainty because it entails risks. And they will try anything they can to avoid—or at least minimize—these risks. This attempt to play it safe can take many forms: trying to smother competitors through sheer size, engaging in conspiratorial price-fixing agreements, entreating the government to regulate unbridled competition, developing elaborate long-range planning strategies, and repeating methods that have worked in the past.

But such ossifying caution has drawbacks. "Competition can force even the largest companies to take risks," Solman and Friedman note.

Often, a company must change or die. When its market changes, when its competitors switch strategies, when its consumers develop new tastes or needs, a company must adapt. The change may not come for decades, but when it does, as in the auto industry in the late 1970s, the results can be dramatic. After decades of world dominance, GM, Ford, and Chrysler are now being *forced* to take risks. And still it may be too late for at least one of them.


In Search of
EXCELLEN
EXCELLENCE
Thomas J. Peters an
Robert H. Waterman
LIFE AND DEATH ON THE CORPORATE BATTLEFIELD
HOW COMPANIES WIN, LOSE, SURVIVE
BY PAUL SOLMAN & THOMAS FRIEDMAN

Strategic agreement: *A Darwinian imperative governs business.*

The trouble is that even if a company recognizes this need to adapt, there is no guarantee that it will make the kinds of changes that will be successful. The uncertainties that come with change require many types of adaptive approaches, some of which will work out and many of which won't.

That's the theme of *In Search of Excellence: Lessons From America's Best-Run Companies* (Harper & Row, $19.95), by Thomas J. Peters and Robert H. Waterman Jr. The authors are themselves management consultants. Waterman is a director of McKinsey & Company, a prominent consulting firm. Peters was formerly with McKinsey but now runs his own consulting company. The book tries to isolate certain management traits that characterize what they consider to be fourteen of the best-run and most successful American corporations: Bechtel, Boeing, Caterpillar, Dana, Delta Air Lines, Digital Equipment, Emerson Electric, Fluor, Hewlett-Packard, I.B.M., Johnson & Johnson, McDonald's, Procter & Gamble, and 3M.

The characteristics these companies share, in whole or in part, are reduced by the authors to such simple catchphrases as "a bias for action," "close to the customer," "stick to the knitting," and "autonomy and entrepreneurship." (The large amount of management jargon that runs through the book may, unfortunately, turn off many general readers.)

Peters and Waterman acknowledge that many of these are apple-pie-and-motherhood attributes. But the excellent companies don't just mouth these management pieties—they put them into practice.

"Innovative companies not only are unusually good at producing commercially viable new widgets; *innovative companies are especially adroit at continually responding to change of any sort in their environments,*" Peters and Waterman observe. "As the needs of their customers shift, the skills of their competitors improve, the mood of the public perturbates, the forces of international trade realign, and government regulations shift, these companies tack, revamp, adjust, transform and adapt. In short, as a whole culture, they innovate."

Since it is impossible to predict exactly where and when change will occur, the most successful companies have found ways to incorporate the virtues of randomness, ambiguity, and hit-and-miss experimentation into their management structure. The authors label this "managed evolution."

This inclination toward free play and willingness to accept a degree of internal chaos is necessary because without it a company can become complacent about its past successes while shutting off new approaches that pave the way for future growth.

Not infrequently, even an excellent company can get ambushed by some utterly unexpected development, an ex-

Photograph by Aaron Rezny.

ception that proves the rule. One of my favorite stories in *Life and Death on the Corporate Battlefield* describes how Procter & Gamble, a Goliath of home products that has honed marketing to an exact science, was tripped up by a resourceful small competitor.

Wilson Harrell, an Englishman, bought a modest cleaning-products company in the early 1960s. The company made a spray cleaner called Formula 409 and by 1967 had attained a 5 percent share of the entire U.S. market for home-cleaning products. P.&G. decided it was time to get in on the action.

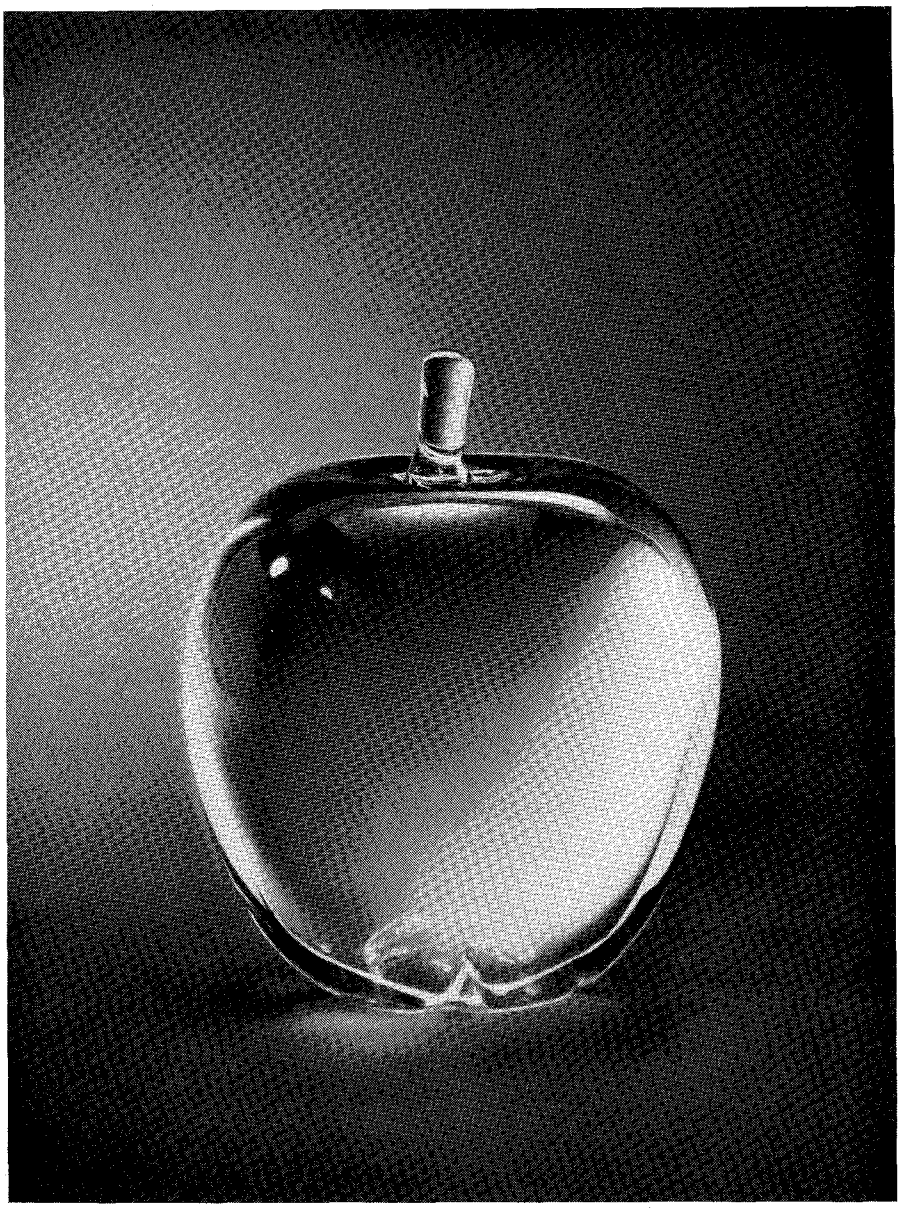
Following its time-proven formula, P.&G. decided to introduce its own brand, Cinch, in one test market, backed by a high-powered advertising campaign. Harrell learned Denver would be the city for the test. He stopped advertising Formula 409 in Denver and did everything he could to get his product off the store shelves. When a store ran out, he discouraged the buyer from reordering.

The Cinch introduction was, of course, a tremendous success, and P.&G. got ready for a national rollout. Its expectations for success, based on the Denver experience, were extremely high, and a huge ad budget was approved. At that point, Harrell began selling half-gallon containers of Formula 409 plus a sixteen-ounce bonus package for $1.48. He knew he couldn't win a protracted price war with P.&G. So instead he got consumers of spray cleaner to stock up with a supply of his product that would last them for months. When Cinch was introduced, nearly everyone who used spray cleaner had more than he needed. The number of new buyers P.&G. was able to interest in Cinch was not enough to justify the marketing expenditures, and within a year P.&G. pulled the plug on its product.

This failure aside, P.&G. continues to be the most successful home-products company in the world. The superior corporations described by Peters and Waterman in fact expect these occasional missteps.

As the authors see it, adaptation is "too complex to manage by rules in a big enterprise, so astute managers simply make sure that enough 'blind variations' (i.e., good tries, successful or not) are going on to satisfy the laws of probability—to ensure lots of bunt singles, an occasional double, and a once-a-decade home run."

If you build a better mousetrap, the world is supposed to beat a path to your door. But *Life and Death on the Corporate Battlefield* and *In Search of Excellence* add this caveat: The company that expects to reap enormous profits from a single stroke of ingenuity may find that before too long a better mouse has evolved. ■



A classic temptation

The crystal apple, a classic Steuben design, is often picked for its pleasing shape and smooth, polished contours. Others like it for its purity, clarity, and absence of color. By Angus McDougall. Height 4". Signed Steuben. $210. Steuben is part of Corning Glass Works and has been since 1918.

STEUBEN GLASS

Fifth Avenue at 56th Street, New York, N.Y. 10022
To order by phone call 1-212-752-1441, outside New York State call 1-800-223-1234.
Please send me__________Apples at $210 each plus $3.00 shipping charge and destination sales tax.
☐ Please send me your catalogue at $5.00 plus my local sales tax. (Complimentary with purchase.)
☐ Check enclosed ☐ American Express® ☐ MasterCard® ☐ VISA® ☐ Diners Club®

Account # Exp. Date
Name
Address City
State Zip Phone
NY

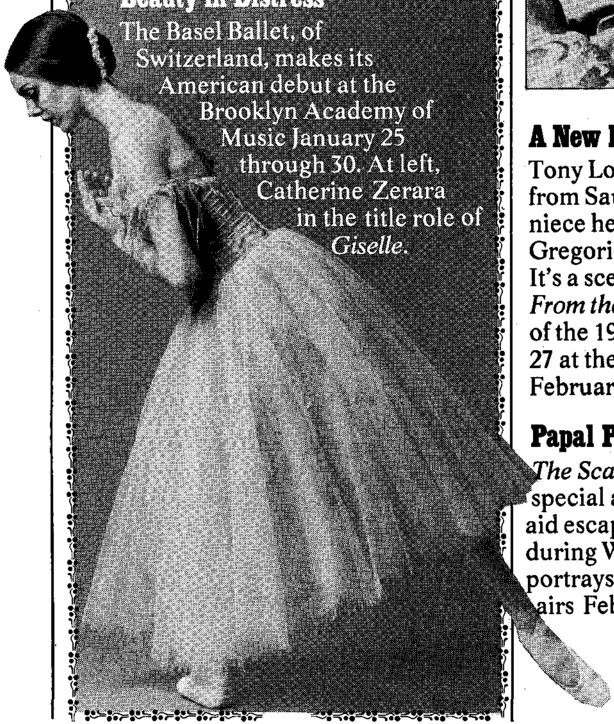
IN AND AROUND TOWN

By Ruth Gilbert

January 24 through February 2

S	M	T	W	T	F	S
	24	25	26	27	28	29
30	31	1	2			

Carnevale '83, a twenty-night festival beginning January 27 at Mamma Leone's, celebrates the period before Lent with tarantella dancers and strolling musicians. And *Angels Fall,* Lanford Wilson's play about a group of people trapped in a New Mexican mission during a nuclear mishap, has moved to the Longacre Theater after a successful run Off Broadway.



Beauty in Distress

The Basel Ballet, of Switzerland, makes its American debut at the Brooklyn Academy of Music January 25 through 30. At left, Catherine Zerara in the title role of *Giselle.*

Ice Queen

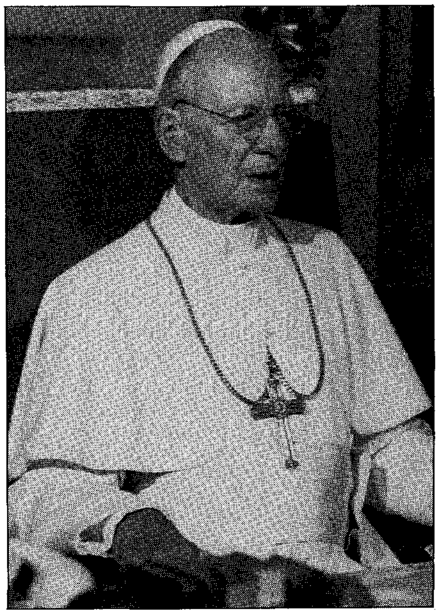
Here's Smurfette (a female Smurf), who will be appearing with world champions Tai Babilonia and Randy Gardner and other famous skaters in the Ice Capades at the Byrne Meadowlands Arena January 25 through 30 and at Madison Square Garden February 2 through 13.

A Count in Time

There's a gala concert on January 24 at Lincoln Center's Avery Fisher Hall for the benefit of the Henry Street Settlement, and the entertainers include Count Basie (above) and his orchestra, Tony Bennett, and Carmen McRae. Phone 598-0400 for ticket information.

A New Flame

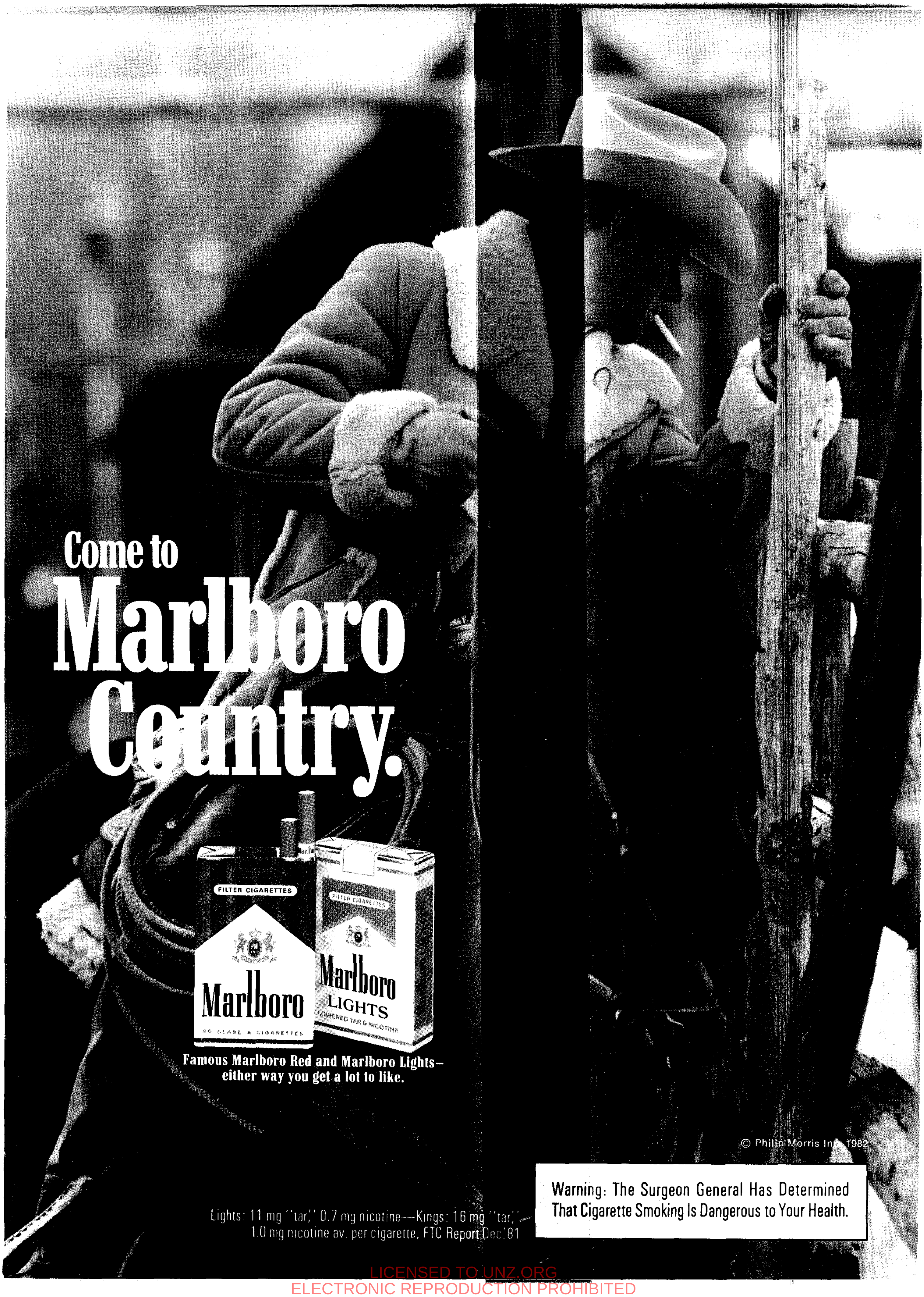
Tony Lo Bianco gets some assistance from Saundra Santiago (above, as the niece he secretly loves), while Rose Gregorio, as his puzzled wife, watches. It's a scene from Arthur Miller's *A View From the Bridge,* and the two-act version of the 1955 play begins previews January 27 at the Ambassador Theater prior to a February 3 opening.



Papal Pull

The Scarlet and the Black is a TV drama special about a Vatican priest's efforts to aid escaped Allied prisoners of war during World War II. John Gielgud portrays Pope Pius XII, and the program airs February 2 at 8 P.M. on Channel 2.

Photograph, center: Martha Swope.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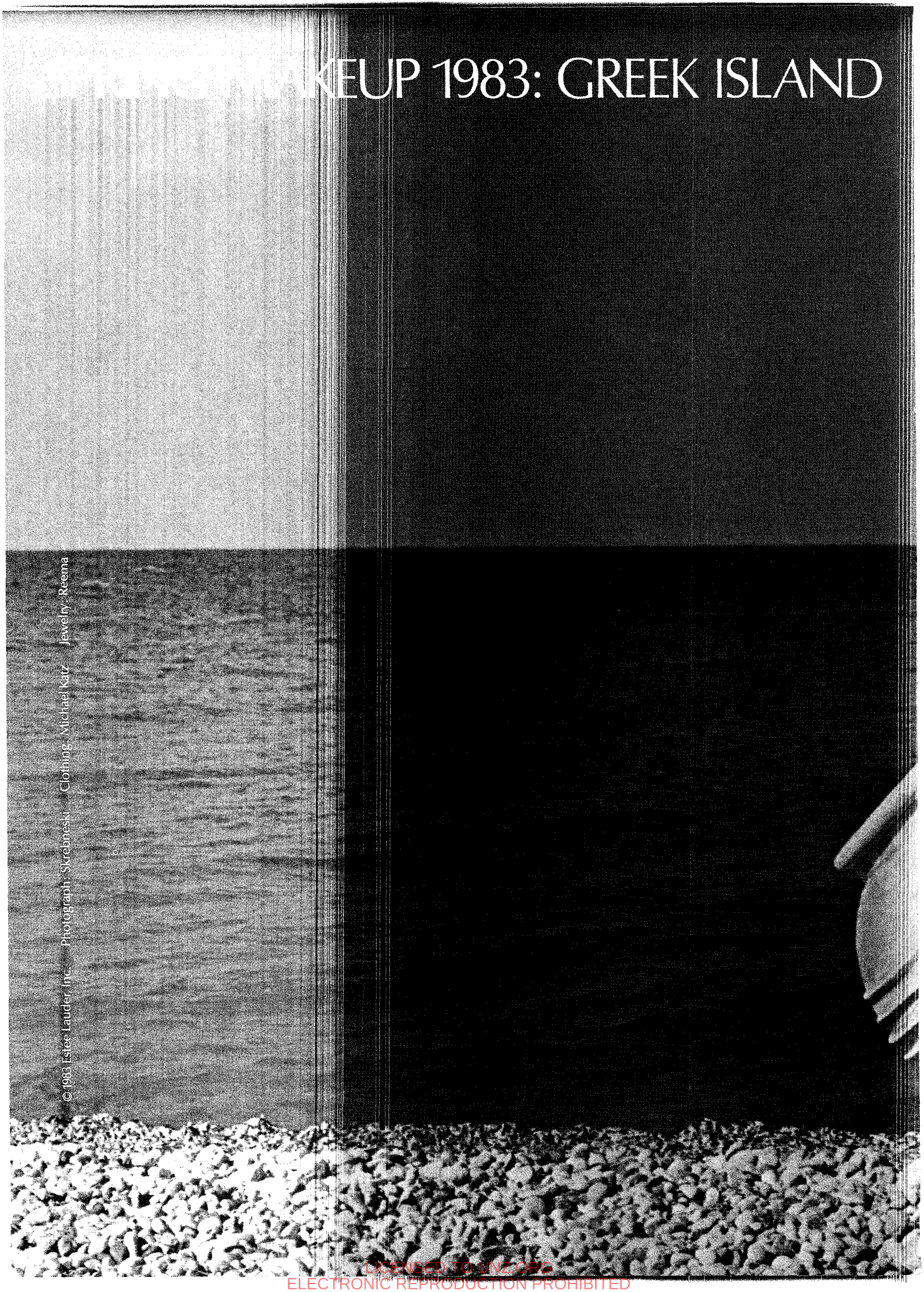
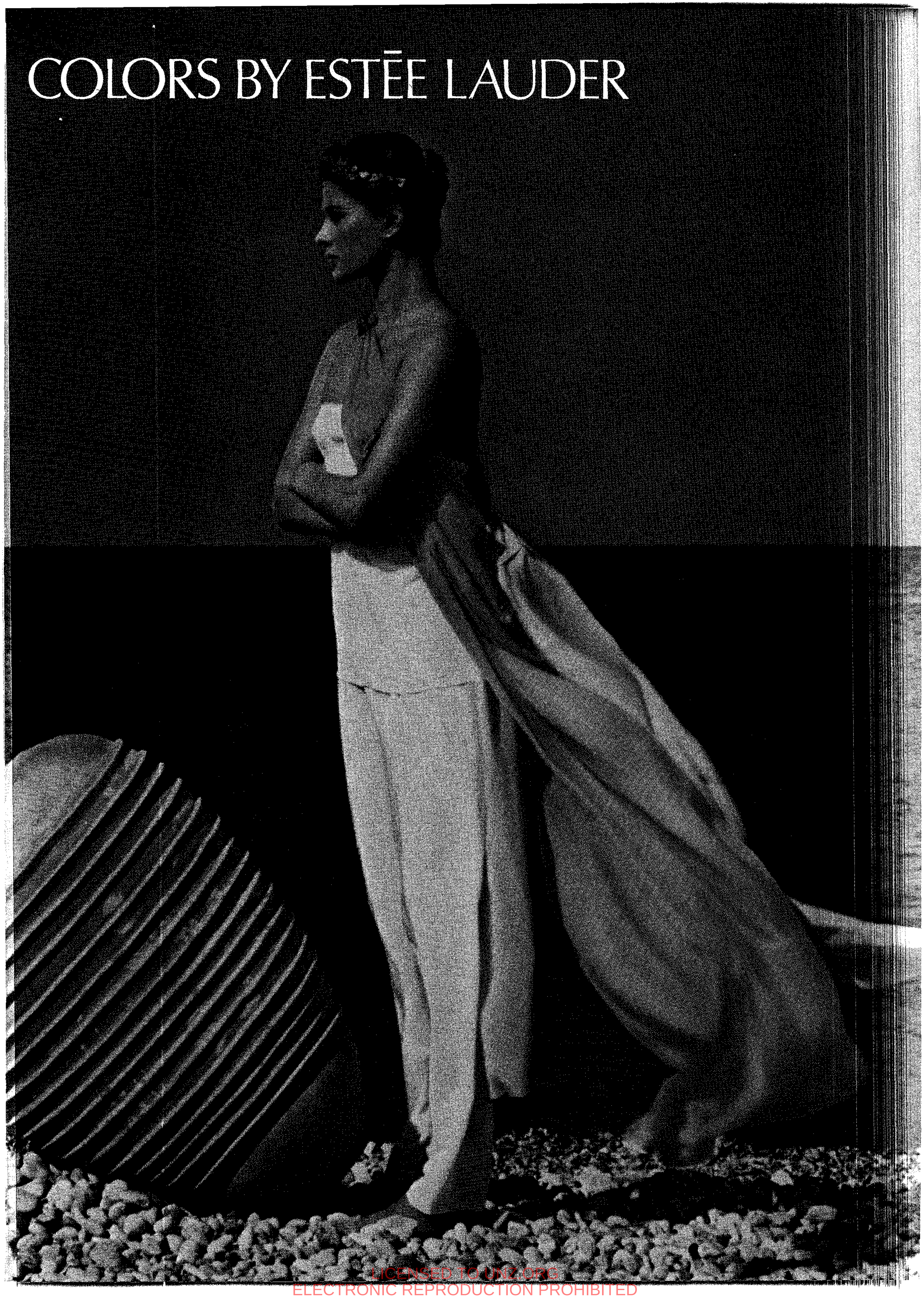

[illegible] AKEUP 1983: GREEK ISLAND
© 1983 Estee Lauder, Inc.   Photograph: Skrebneski   Clothing: Michael Katz   Jewelry: Reema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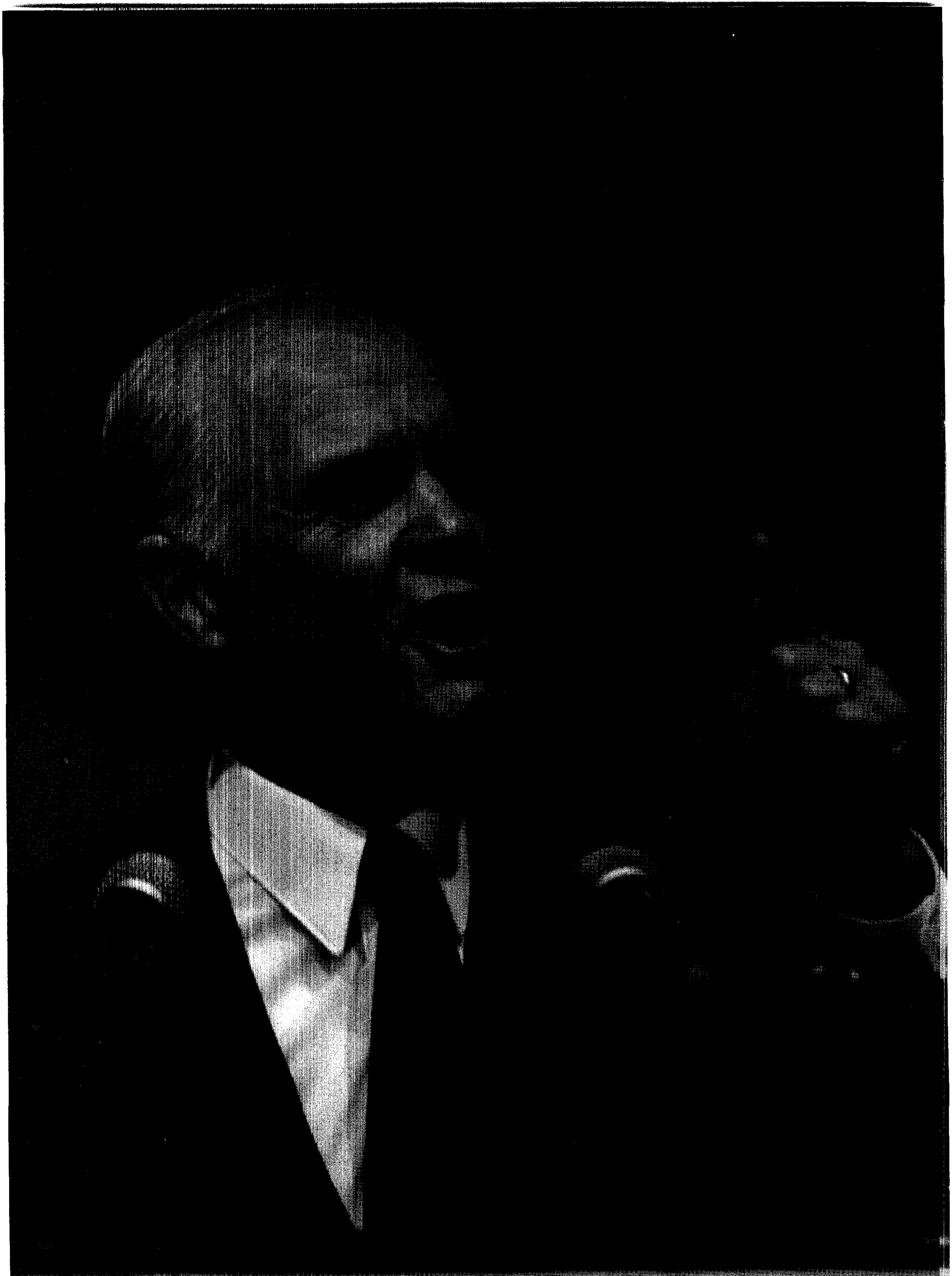


At the California Democratic convention.

NEW YORK

JOHN GLENN THE RIGHT STUFF?

By Michael Kramer

JOHN GLENN IS STANDING IN the doorway of his Senate office in Washington. His smallish, freckled hands are stuffed into the pockets of his gray suit jacket. He appears neither old nor young—simply all-American. Norman Rockwell never had as good a subject. Glenn's face is working through several versions of the smile that has lately been compared to Dwight Eisenhower's. His right shoe, its heel slightly off the ground, is moving in slow circles. All that's missing is a dirt floor in which Glenn could be describing small globes. There's no doubt about it. It's "Aw, shucks" time.

"So you wanna see the war crap," says Glenn. "Well, okay—I guess."

John Glenn is running for president. The early form has him second to Walter Mondale for the Democratic nomination, and the Democratic nomination appears to be worth having: Ronald Reagan's presidency is in trouble, and the polls say either Mondale or Glenn would clobber Reagan if the election were held today. Of the two, Glenn worries the White House more. The Reagan team has an electoral-vote analysis that predicts a Glenn victory, going away.

Unfortunately for Glenn, getting from here to there makes orbiting the earth seem like a kindergarten exercise. Over the next eighteen months, Glenn must become known. Not known in the name-recognition sense. (He has *that* licked. Everyone remembers what Glenn did. He is still besieged for autographs by people who haven't the time of day for other politicians—and by other politicians themselves.) Or even in an image sense. Glenn is seen as a good guy who is believable, a candidate who doesn't call out vindictiveness or anger, a man who, with his wife, Annie, appears to lead an Ozzie-and-Harriet existence.

But Glenn must become known in the political sense, the presidential sense. Few people, including most politicians, know what motivates him, or what he stands for or believes in, or whether he's smart enough to be president. Conveying the answers is no easy task for Glenn, harder still because he can be deadly dull before a large audience. Glenn is better before small groups, better still one on one. So he's spending a good deal of time with journalists, hoping they will carry his message for him.

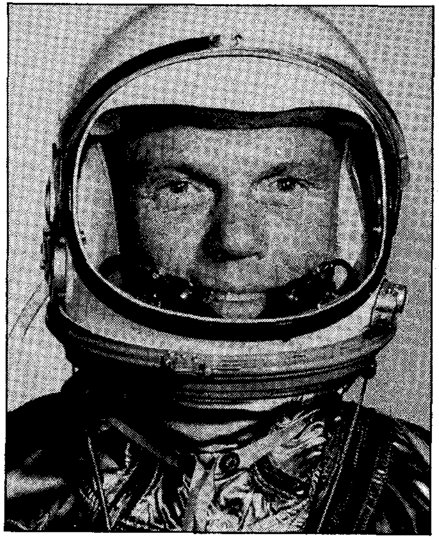
"Now, you may think it's silly for a 61-year-old man to have all this war crap around," he says. "Kind of a psychological crutch and all that. But it's something to look at when I'm down-in-the-mouth, something to remind me how lucky I am to still be here."

Glenn continues like this as we walk to his desk, and one thing is apparent immediately—I am being watched intently. Glenn is revealing some truths about himself and his values—or at least permitting me to view some symbols—and he appears eager for my reaction. With little effort and no prompting, Glenn glides into the near-total recall he reserves for his wartime experiences—but not for much else.

"I was hit hard twelve times in World War II and Korea," says Glenn as he plays with a mangled piece of steel on his desk. "I came back from one run and there were about 300 bullet holes in my plane. Here, this piece here. This shrapnel was from that flight."

The memory sounds so fresh it is hard to believe that Glenn doesn't dream about it constantly—although he has often sought to minimize his heroism by saying, "It was nothing special. It happened to everybody."

Glenn chatters on about dogfights and about tapping a fellow pilot's wings while flying in formation. "Well, yes," says Glenn, "you could say *that* required



His 1962 flight still defines his public image. Even other politicians sometimes ask him for autographs.

Photographs: left, David Burnett/Contact; above, courtesy of NASA.

". . . IN MILITARY JARGON, TO INFLUENCE FATE

a certain amount of skill." (Performed less skillfully, of course, the term for such a maneuver is "midair collision.") He remembers Ted Williams, the great Boston Red Sox slugger, who was his wingman in Korea. Williams once described Glenn-the-warrior as "crazy," and some other colleagues had MIG MAD MARINE painted on Glenn's F-86. Glenn never had it taken off.

"There's just something about war," he says—something he once described in a letter to Annie and the children: "Today, I finally got a Mig cold as can be," he wrote on July 12, 1953. "Of course, I'm not excited at this point. Not much! . . . [There was] terrific fire. Looked just like a napalm tank burning on the ground. Really spread that plane out thin. Nothing left. Funny how the bullets sparkle when they hit a plane like that. Just light up like little lights. . . . Really had them pouring into it . . . chopped it up good."

An aide is hovering at the door now. Glenn is late for lunch—but he won't quit. "Boy, those anti-aircraft guys," he says. "I hated those bastards. They're the natural enemies of fighter pilots, just like pitchers were Ted's natural enemies."

Glenn doesn't stop with spent bullets. "Now, this right here is something," he says. "I didn't want it. They gave it to me. It's a bit of cartilage from Annie encased in plastic. We once thought she had cancer, but the biopsy proved benign, and this is a part of the biopsy material. And this is the doctor's hammer that was used to test my reflexes back in 1964 when I took that fall in the bathroom that laid me up for a year and caused me to quit that Senate race the first time I went for it."

With President Kennedy at Cape Canaveral: "We're put on this earth to do something. To help others."

Glenn has made the same point twice earlier, but he wants to make it again: "We're put on this earth to do something," he says. "To help others. I've been through so much, and I'm just lucky to be alive. But, hell, I'm going to take this stuff home so that if someone else comes in and asks to see it I can say it's not here."

I learned about the "war crap" from Mort Kondracke, of *The New Republic.* "It went just about the same way with me," recalls Kondracke of his interview with Glenn a few months ago. "And he told me he was going to take it home, too." The incident tells a lot about John Glenn—the hero, the believer in doing good, the accomplished pilot who would never talk about flying as Tom Wolfe described it in *The Right Stuff,* but who wants us to know he's got it nonetheless. The halo is self-tarnished, but only a bit, by Glenn's harmless cursing, and there certainly isn't anything wrong with thanking God that you're still alive.

Then, of course, by keeping the "crap" around and permitting me to see it, Glenn reveals himself to be calculating—which shouldn't be surprising. After all, heroes aren't born. They're made—and usually by themselves. In fact, Glenn's goody-goody image (so pronounced that he once turned down a million-dollar offer to endorse a breakfast cereal) has never squared with his drive to succeed. One doesn't get where Glenn has got by waiting around for lightning to strike, something he is frank enough to admit. "My view," he says, "is that to sit back and let fate play its hand out and never try to influence it at all is not the way man was meant to operate."

In the military, influencing fate is called "sniveling." "It means going around and getting what you want to get even if you're not slated to get it," says Glenn. "There's nothing wrong with it—and I was superb at it."

At first, at home, Glenn had little occasion to snivel. He comes from New Concord, Ohio, a small seat of Protestant fundamentalism that, according to George Graham, a close friend of Glenn's, has "finally been a little integrated. We have some Catholics now," says Graham, "and there might be a few Jews around."

"The attitudes in New Concord," says Glenn proudly, "are a little less jaded than in the big cities. It was and still is a kind of real-life version of *The Music Man.*"

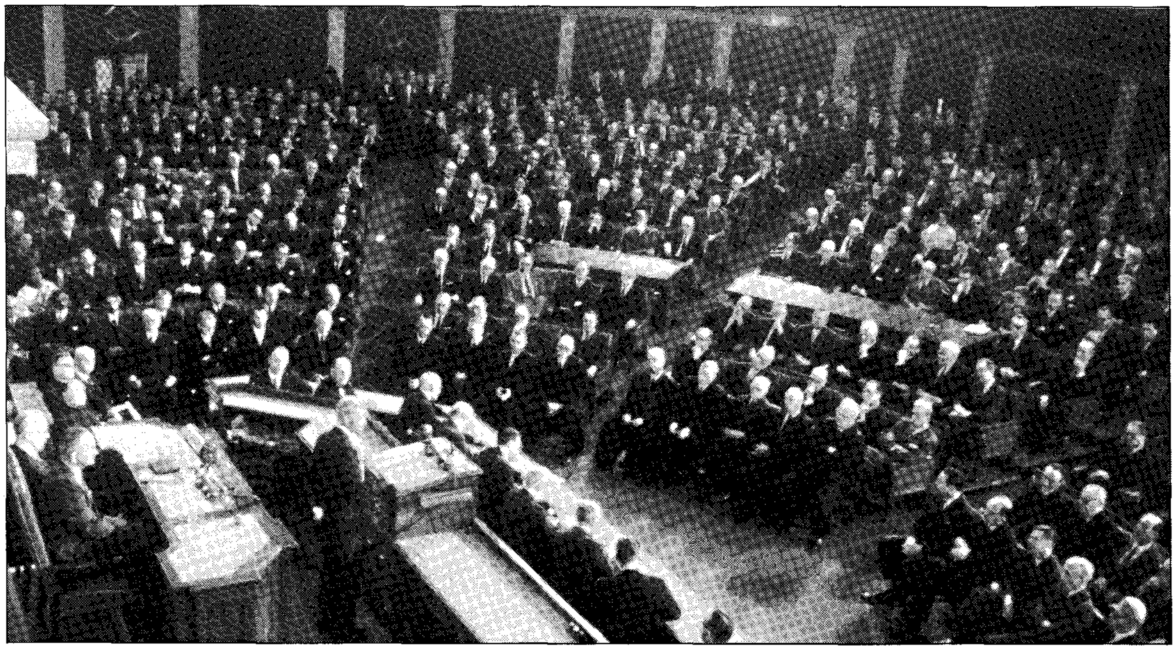
The Glenns never had it very easy—"but we never went hungry," says John. "There *were* rough times, however. Very rough ones. One of the most disturbing conversations I ever heard was during the Depression. It was between my parents, and they didn't know I was listening. They were worried that the house was going to be foreclosed. My father was a plumber, and people weren't doing any plumbing. Nobody had any money. We had two acres, and we got by with a huge garden, which had a lot of rhubarb that we'd sell whenever we could. We grew enough stuff to can for a whole year. I was the chief tender. I hated it."

After leaving New Concord to join the marines ("Dad wanted me to come back to run the plumbing business after the war—it hurt him that I didn't"), Glenn began sniveling in earnest. He wangled flight assignments as a fighter pilot even though he had been slotted for transport duty. And after Korea he dreamed up a cross-country speed run that attracted national attention. "Then I knew that the astronaut program was being developed," says Glenn, "so I put myself in the way of working on orbital re-entry problems. I figured that when the time came to choose the astronauts, that kind of work would stand me in good stead."

But when the time did come for astronaut selection, Glenn almost missed out. Precious little has been written about how the Mercury seven were chosen (the internal politics were played without resort to written memorandums), but one thing is clear after speaking with more than a dozen people

Photograph© by Ralph Morse/*Life*.

IS TO 'SNIVEL.' GLENN WAS SUPERB AT IT. . ."



Early on, his fame opened doors in Washington. He addressed a joint session of Congress just after his flight.

involved in the program: The astronauts had to have a bachelor's degree in science or engineering—and John Glenn didn't. If one reads the written histories of the Mercury program, one will see the academic qualification described as "Bachelor's degree *or equivalent.*" The equivalence part was concocted to accommodate John Glenn, who, in his junior year, had left Muskingum College (in New Concord) to go to war. "The rule was clear," recalls Allen Gamble, a psychologist who helped select the Mercury seven, and the man who awakened to the fact that the program had originally forgotten to seek a candidate from the Marine Corps. "We wanted all the services represented," says Gamble, "but you needed that degree and John just didn't have one. And, frankly, at that point, with so many qualified applicants to choose from, it was stupid to change the requirement and thereby open the pool to even more well-trained pilots."

Glenn had done extension work through the University of Maryland and had taken courses in science and mathematics while undergoing test-pilot training. So his first attempted snivel was to ask Muskingum to grant him a degree based on his outside work. The college refused. "They insisted on a residence requirement," says Glenn. "How ridiculous. I'd lived in the town all my life." That wasn't all of it, says Dr. Clement Dasch, a Muskingum biology professor who served on the committee that reviewed Glenn's record. "We felt John should take some proficiency exams. He didn't want to."

(How Glenn finally got the Muskingum degree is a typical tale of institutional idiocy. Glenn again petitioned the college for his bachelor's degree in 1961, after he'd been selected for Project Mercury. Again, Muskingum refused. Finally, after he'd orbited the earth, the college relented. "It was good for him and good for us," recalls Dr. William McClelland, another Muskingum professor. "To be candid, after John's flight, we'd been informed by the University of Maryland that it wanted John as an alumnus and that if we didn't grant him a degree, they would." As one would expect, that did it. The official report, now reposing in the Muskingum archives, recommends that Glenn be given the degree not simply because he had orbited the earth but because the National Geographic Society had given him a medal for doing it. Also, says the report, Glenn exhibited a good "communicative ability" during his "performance on such television programs as 'Sixty Hours to the Moon.' " And, too, Glenn deserved his bachelor's because of his "attitude toward prayer," which "prompted President Kennedy to point to him as one who had developed a philosophy of living." However, said the faculty, none of this meant that Glenn should be given a degree with honors—and that recommendation was rejected.)

Without the degree Muskingum had initially refused to award him, Glenn appeared doomed. But John had a supporter in Allen Gamble and a special friend in Jake Dill, a marine colonel who had been his commanding officer at Patuxent Naval Air Station. "We talked about it," says Dill (Glenn says that they didn't—and that the sniveling was Dill's entirely), "and I went to the astronaut-selection board and pointed out that John not only had the best possible credentials as a pilot but was the kind of man with the kind of image that would be perfect for the program and the nation."

GLENN WAS SELECTED, and the rest is history—a history that will soon hit the screen in the movie version of Wolfe's *The Right Stuff.* It'll all be there: Glenn's lectures to the astronauts to lay off women and booze; Glenn's saying, "I still get a lump in my throat when I see the American flag passing by"; Glenn's support of Annie when she refused to have Vice-President Lyndon Johnson watch the launch with her.

As with the Eisenhower analogy, Glenn is not quite sure what to make of the film. When he's asked about the *book,* Glenn laughs and says he's "skimmed it" (even though he told me last year that "I read it straight through the night Tom sent it"). The movie is a different story. When he speaks about it, Glenn seems to believe that his chances for the presidency are in the film editor's hands. "What we did back then was a big deal," he says. "We were serving a high purpose. The script I saw makes it look like 'Laurel and Hardy Go to Space.' It shows me as the preaching Presbyterian prude whom the others finally rally round.

"But maybe it'll work out," he says—meaning the film might well be to his political advantage after all. "It won't be so bad for me to be seen as a flying churchman. A lot of avant-garde writing pooh-poohs religion. But a lot of people are

Photograph: U.P.I.

". . .TODAY'S CANDIDATE MUST BEG FOR MONEY,

going back to church. We're basically a churchgoing people, so [the film] might be a plus."

Shortly after Glenn's flight, he was informed that the moon program would require younger men, a rough message for the astronaut who was America's darling. "They wanted me to go into a managerial status," says Glenn. "I felt a lot of people could do *that*. It was not a terrific period for me. I didn't know exactly what I was going to do."

"I know John real well, I've studied him," says Dr. Robert Voas, a psychologist who worked with the astronauts. "Between the time when he was told he wouldn't fly again and President Kennedy's death, he had been drifting, almost in a sea of indecision. Following the president's funeral, his thoughts about what he would do came into focus."

WHAT GLENN DECIDED TO do was go into politics—but he didn't make it to the Senate until 1974. In the interim, Glenn joined Royal Crown Cola as a vice-president. He also became involved in opening the Holiday Inns (including one near Disney World) that have made him a multi-millionaire—a conscious decision to provide for his family financially. "Up to that time I really didn't have any money," says Glenn. His only big score, in fact, was $15,000 he won as a contestant on *Name That Tune*. "I think it may have been the only one that wasn't rigged," he says. "They investigated it like crazy."

Glenn's financial-disclosure records reveal that he pulls in over a half-million dollars a year from a variety of investments, but mostly from the motels. "Those inns are a good business, man," says Glenn. "I'm cool. I'm happy. I have more money than I ever thought an old rhubarb peddler from New Concord would ever have." Glenn won't say exactly how much he's worth, but he was positively gleeful when I suggested that he may have more money than his Senate colleague from Ohio, Howard Metzenbaum. Glenn lost the 1970 Democratic Senate primary to Metzenbaum, and the two men haven't had much to say to each other since.

The 1970 race was a bitter blow. "Two wars, cross-country speed run, orbital flight, and then to be rejected by my home state," says Glenn. "It wasn't very pleasant."

Glenn recalls the '70 loss as a function of his celebrity. "The people could only think of me as an astronaut," he says. "They weren't ready for me as anything else. I'd read up on everything—just like I did about the Holiday Inns before I went into that business, just as I've done before going into anything—but whenever I'd appear someplace and go on in great detail about what I wanted to accomplish as a senator, the first question would always be something like 'Mr. Glenn, do astronauts really drink Tang?' "

Some others who've known Glenn for a long time recall 1970 differently. They trace Glenn's loss to his instinctive dislike of politicians. "John thought that by studying up he could do it all himself," says a friend who is active in Glenn's presidential race today. "He refused to turn himself over to professional managers."

Once burned, Glenn swallowed hard and hired Steve Kovacik, a brilliant political strategist. Glenn gave Kovacik a free hand in the 1974 rematch against Metzenbaum and won decisively. Re-election in 1980 was a cakewalk. Glenn was opposed by an unknown and won by one of the largest pluralities ever in a U.S. Senate race.

A debate between Glenn and Metzenbaum in the '74 contest is being touted today as proof that Glenn is fast on his feet and can mix it up with the best of them. As the story goes, Metzenbaum accused Glenn of having "never held a job." Glenn responded "spontaneously," blasting Metzenbaum for having discredited those men who went to war. "I tell you, Howard Metzenbaum," said Glenn, "you should be down on your knees every day of your life that there are some men who had a job that required dedication far above themselves . . . a dedication to duty that was more important to them than life itself, and their self-sacrifice is what made this nation possible."

"Big-league stuff," concluded the *Wall Street Journal*—but there was nothing spontaneous about it. For one thing, Glenn was responding to a Metzenbaum charge that was two weeks old. "Kovacik wanted to strike right back when Howard said it," recalls Marty Sammon, who worked in the 1974 campaign. "But John said no. He wasn't sure of the reaction he'd get. So I used the same kind of formulation in speeches to ward clubs. It worked well." Then, as Glenn prepared for the debate in a Cleveland hotel, the campaign team agreed to the words Glenn would use. "We were prepared to have John use it within the back-and-

Glenn worries that the movie version of *The Right Stuff* (in which he's played by Ed Harris, center) could affect his campaign.

IN PERSON AND OFTEN. GLENN HATES IT. . ."

forth," says Mike Kelly, who helped brief Glenn for the debate, "but it never came up. So John went with the fallback position, which was to use it in his closing statement." It played so well that in the campaign's final days Ohio was saturated with radio spots cut from Glenn's attack.

While the words weren't spontaneous ("They *were,*" insists Glenn, reaching for an absurd interpretation. "It's something we'd talked about for a few days beforehand"), the incident is significant for a more important reason. It is a perfect example of how a well-oiled campaign seizes an issue—or an opponent's mistake—and turns it to best advantage.

CAUTION AND THE UNWRITTEN rules of sniveling would dictate a high degree of professionalism when running for the presidency, instead of an amateur-dominated effort reminiscent of the 1970 defeat. But anyone familiar with Glenn's White House drive is hard-pressed to detect any professionalism at all. "The problem," says a close friend, "is that John resents needing people. He needed Steve Kovacik in '74. Then he didn't need a pro in 1980. He forgets that in '80 he was an incumbent with a good record who was up against a nobody. Now he's back in the '70 mode. He doesn't realize that he should be playing it like '74. When the battle heats up, there will be countless opportunities like the '74 debate. But they'll come up fast, and John won't have the luxury of planning a response for two weeks. To go for the big one, you need the pros more than ever, and John just doesn't have them."

Well, he does, but they're on the periphery as outside consultants. Such amateurism could have gone unnoticed in the past, but this time especially, Glenn is going to need all the professional help he can get. The system has changed. The 1984 Democratic rules favor the well known and highly organized. Of greatest importance is the primary schedule itself. There used to be a month or more between the Iowa caucuses and the New Hampshire primary. An outsider could win Iowa and then have time to parlay the attention into a good showing in New Hampshire. That's how Jimmy Carter did it in 1976. This time, the winnowing process will be accelerated. Now there is only a week between the first two contests, and the rest of the season has been compressed, too.

Besides the schedule, the party elders, fearful of a Carter-like outsider doing too well—and eager to preserve a role for themselves—have decreed that almost a seventh of all the national-convention delegates will be party bosses or elected officials who won't have to compete for seats at the convention. They will become delegates by fiat. And who will benefit most? "Why, Mondale, of course," says a Democratic congressional leader.

Walter Mondale, 55, is the greatest threat to John Glenn, and to the other candidates as well—Reubin Askew, 54, a former Florida governor handicapped in the liberal politics of the Democratic party because he opposes abortion; Ernest Hollings, 61, a South Carolina senator whose southern drawl is so pronounced he is often incomprehensible; Mo Udall, 60, a contender in 1976 who may skip the race this year because he has Parkinson's disease; Dale Bumpers, 57, of Arkansas, who can't make up his mind; Alan Cranston, 68, of California, the deputy Democratic leader in the Senate, who is well organized and financed but who can't seem to make himself appear younger or more lively; and Gary Hart, 45, George McGovern's 1972 campaign manager, who is now a senator from Colorado. Hart says he's running a campaign of "new" ideas, but none of them seems particularly new or even markedly distinguishable from the platforms of the others.

As of now, Mondale is way ahead—in money raised, in organization, in oratory. More important, he seems not at all hobbled by having been Jimmy Carter's vice-president.

Mondale has some potentially serious problems. Like Glenn, but not to the same degree, he is under some suspicion in the Jewish community. Anti-Mondale Democrats are urging their friends to "read Dayan," a reference to the late Israeli defense minister's memoirs. At one point in his discussion of Camp David, Dayan says, "What I resented most was the part played by Vice-President Mondale. . . . Whenever the President showed signs of calming down and holding an even-tempered dialogue, Mondale jumped in with fresh complaints which disrupted the talk. I was disgusted."

With his wife, Annie, at their Potomac, Maryland, home: "The glitter, the glamour, the attention mean very little now."

Not a great deal of fuss can be made of this, but those eager to deny Mondale the nomination will try just the same.

Besides his own poor organization and Mondale's early lead, Glenn seems to be having money trouble. "We're way behind projections," says a Glenn adviser, who hopes that the addition of Bob Farmer to the campaign staff will help matters. Farmer began the 1984 campaign raising money for Ted Kennedy. When Kennedy pulled out, Farmer switched to Glenn—and with him have come the computer lists necessary for an extensive direct-mail solicitation drive.

But direct mail can go only so far. The candidate himself has to beg for money, in person and often. John Glenn hates it—"more than just about anything else in the world," he says. "It's always been this way," says a longtime Glenn adviser. "It got so bad once that when we told John he absolutely had to call one particular fat cat, he pretended to do it, but he had his hand on the receiver. The room we were in was lousy with mirrors. Everyone could see what he was doing." "I wouldn't do that," protests Glenn. "I wouldn't con my staff like that. But, you know, it's not such a bad idea."

If any big money is to be raised from wealthy individuals, the task will fall to the ambassadors—Milt Wolf and Marvin Warner. Wolf and Warner have been behind Glenn for years. In 1976, both men contributed heavily to Jimmy Carter and were rewarded with ambassadorships—to Austria and Swit-

Photograph by David Burnett/Contact.

". . . JOHN GLENN HAS THE COURAGE OF HIS

zerland, respectively. The ambassadors are prominent in the Jewish community, and it is Jewish money that has pretty much bankrolled Glenn in the past—thanks less to Glenn than to Wolf and Warner, who seem never to stop imploring their friends on Glenn's behalf.

But there is a limit to such fund-raising, if only because Glenn has a significant Jewish problem. "We just don't trust him," says a Jewish leader in New York. "He votes okay on aid to Israel almost all the time, but we know—we just know—that his heart isn't in the right place."

Glenn's trouble began in 1979 when he voted in favor of selling F-15s to Saudi Arabia. Just about all of Glenn's Jewish friends lobbied him the other way. And a scheduled fund-raiser for the 1980 senatorial campaign was postponed because he wouldn't budge. Glenn wouldn't change his position, because he believed the sale was in the best interests of both countries. This is not a cliché. John Glenn really does have the courage of his convictions. It cost him dearly to vote for the sale, and he knew it at the time. "Well, the whole thing never was explained properly," says Glenn. "If we didn't sell the Saudis the F-15s, they were going to buy Mirage 2000s from France. And the French were offering their planes without restrictions. We sold them our aircraft with all kinds of restrictions that took Israel's security very much into account." Makes sense to me. "Well, it shouldn't," says a Jewish leader in Washington. "Whenever something like an arms sale comes up, those who are for it say we have to do it because if we don't the Arabs will just get the weapons from some other country."

Glenn says he's getting a bum rap. "Look, I bow before no man in my support of Israel," he says, "and I've learned a lot from Henri." Henri Landwirth is John Glenn's best friend—and a business partner in the Holiday Inns. Landwirth escaped death in a Nazi concentration camp only because a guard who'd slugged him in the head with a rifle butt left him for dead. Glenn tells the story in great detail and with considerable emotion: "Henri doesn't talk about it much. It was years before he spoke about it with me and then only because of an accident. We were down in Florida during the space program. Everyone was wearing short-sleeved Ban-Lon shirts—everyone but Henri. Then one day I saw Henri at the pool and noticed the number on his arm. I told Henri that if it were me I'd wear that number like a medal with a spotlight on it."

Glenn's empathy for Landwirth is genuine, but he is headed for big trouble nonetheless. A certain object of contention will be two statements Glenn made regarding the desirability of negotiating with the P.L.O. "The only way to ever get a final resolution to the Mideast situation is to get all the parties together, and that includes the P.L.O.," said Glenn in August of 1979. "[I] don't think we should reject talking with the P.L.O. because they are a terrorist organization. There are lots of terrorist organizations, and P.L.O. terrorism is not unique in that area." Two years later, on October 12, 1981, Glenn said, "To say that we will not have any contact with one of the major parties . . . is not the way to go. . . . If we could get together with our antagonists in World War II, it wouldn't hurt to sit down with the P.L.O. and see if we can find any commonality for an agreement."

Before I confronted Glenn with these statements, he said he did not favor negotiating with the P.L.O. "Not with the P.L.O.," he said. "I never said that. We can negotiate with other representatives of the Palestinians, like King Hussein." When I had Glenn read his earlier statements, he seized upon the dates. "That first one I said before we had any contact with other Palestinians," he said. "Now we have the West Bank mayors, for instance. . . . Same thing for the second statement."

Glenn's wrong. Even in 1979, and actually for years before that, the United States, as well as Israel, was in regular contact with West Bank Palestinian officials.

These days, when Jewish leaders say they "know" Glenn isn't with them, they are often referring to a dinner at Averell Harriman's house last fall. Most of those who attended recall Glenn blowing his top and equating the P.L.O. with the Irgun, the terrorist organization led by Menachem Begin during Israel's war of independence from the British. "Well, Begin never made it a policy to kill women and children," says a woman who was present at the affair. "And even when he blew up the King David Hotel, he warned the British in advance so they could get out. When did the P.L.O. ever do that?" "All John was saying was that Begin is not acting in Israel's own best interest," says Sol Linowitz, the Camp David negotiator who was also at the Harrimans' that evening. "The problem is that when I say something like that I'm not pilloried like John, because I'm a Jew."

No, the problem is that many Jews, who are important not only for the money they contribute to political campaigns but also for their electoral strength in Democratic primaries, are aware that Glenn's disenchantment with Israel goes beyond the current government. It is known that Glenn thinks Israel may be changing into a hawkish, expansionist state and that he believes that the removal of Begin might not alter that drift. Many Jews fear that a President Glenn might end up treating Israel like any other nation eager for someone else's land.

GLENN HAS PROBLEMS with another key Democratic constituency—organized labor. Again, Glenn's convictions are harming him. He voted against a bill that would have permitted building-trade unions greater flexibility to picket at a strike site. Labor hasn't forgotten.

"John's problem," says Milt Wolf, "is that he's a 90 percenter. He's for 90 percent of what the special interests favor, but he sometimes won't go along with that last 10 percent, because he doesn't believe in a particular demand. That's because he's honest. It's his great strength." Says Glenn, "I don't think that the special-interest groups in this day and age, with things as complex as they are, really expect 100 percent. They know that's unrealistic." No they don't.

On most domestic issues, Glenn is a conventional liberal. He is pro-choice, and he favors the Medicaid funding of abortions. He is against prayer in the schools (although he sees "nothing wrong with a minute of silence"), and he opposes tuition tax credits. "The only thing I would do in that area," he says, "is help out with programs like nutrition. The kids should get good meals no matter where they go to school." He is *for* homosexual rights and would employ a homosexual on his presidential staff "if he could do the job." He supports gun control, and he is a co-sponsor of the domestic-content legislation that would require foreign automobile companies to manufacture part of their cars in America. He has voted *against* food-stamp cuts, *for* draft registration, *against* a moratorium on nuclear-plant construction, *for* the Chrysler loan guarantee, and *for* the federal Department of Education.

Glenn will undoubtedly support the Social Security compromise reached last week, but he will surely spend time explaining that he doesn't really favor making the system voluntary—as the press reported last year. Actually, it is

CONVICTIONS. AND IT'S COST HIM DEARLY. . ."

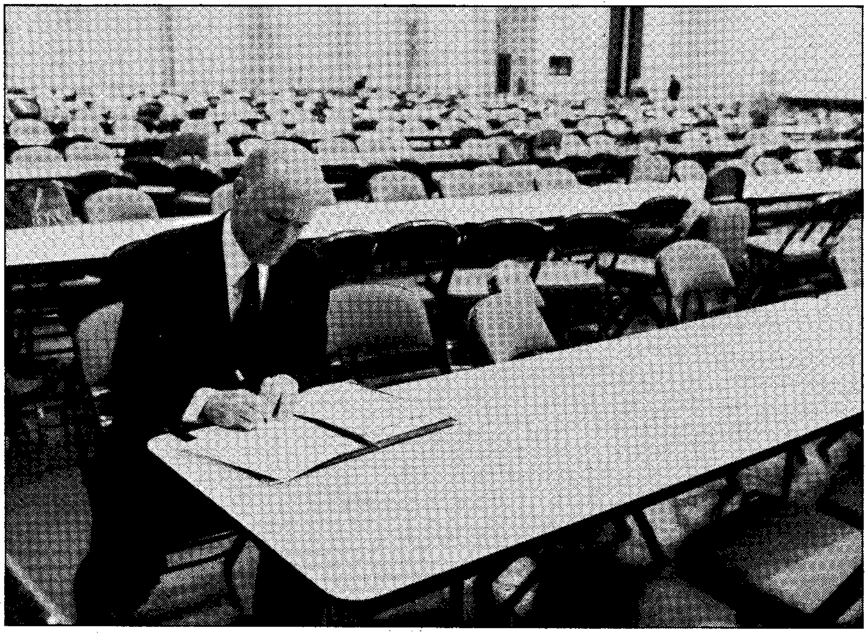
known that Glenn wouldn't mind seeing Social Security become an insurance system: If you need it, you get it. If not, you don't. The trouble with this notion is simple: If Social Security becomes a social program, it will be susceptible to cuts like all the other programs designed to aid the needy. If Glenn ever summons the courage to go public with the idea that Social Security should be like insurance, he will run into questions about his Marine Corps pension. Obviously, Glenn doesn't need it. "But I earned every nickel of it," said Glenn when we discussed it. "I made a contract with my government for it. I sure honored my part of the bargain—in spades. Now the government is living up to its part of the bargain." Will Glenn really be surprised if Social Security recipients use the same logic to fend off an insurance scheme?

On the stump, Glenn tirelessly outlines his domestic vision—a program that would emphasize greater spending for education and basic research. Politically, the problem for Glenn is that the other Democratic contenders are finding it easy to agree with this thinking. Every one of them is saying "Me too."

Glenn would roll back the Reagan administration's tax cut for individuals, but he favors greater tax breaks for business "so they can get going again." It sounds like trickle-down, and Glenn glosses over the fact that most industries are operating way below capacity now and won't invest in new plant no matter how attractive the incentives become. In one area on the domestic side there is distance between him and some of the other Democratic contenders. Glenn wants to rebuild the smokestack industries rather than abandon them in favor of high-tech companies. "If we're ever at war again," says Glenn, "I don't want us dependent on foreign steel."

National security is a Glenn specialty—so much so that hardly any bill in this area can pass the Senate without Glenn's approval. SALT II was headed for defeat before President Carter withdrew the treaty, because Glenn had declared it couldn't be verified. He's changed his view—"We have reestablished the verification capability we lost when the shah fell," he says—and he now favors ratification.

As for the defense budget, Glenn sees little room for cuts—and this, too, could get him in hot water in the Democratic primaries. He's against the MX missile, but that's about it. He favors mobile missiles instead, insisting, correctly, that the only sure way to create missile invulnerability is to keep the Soviets guessing as to their whereabouts.



Polishing a speech in Sacramento: A desire to "keep control of things" in a business that demands delegation of authority.

Photograph by David Burnett/Contact.

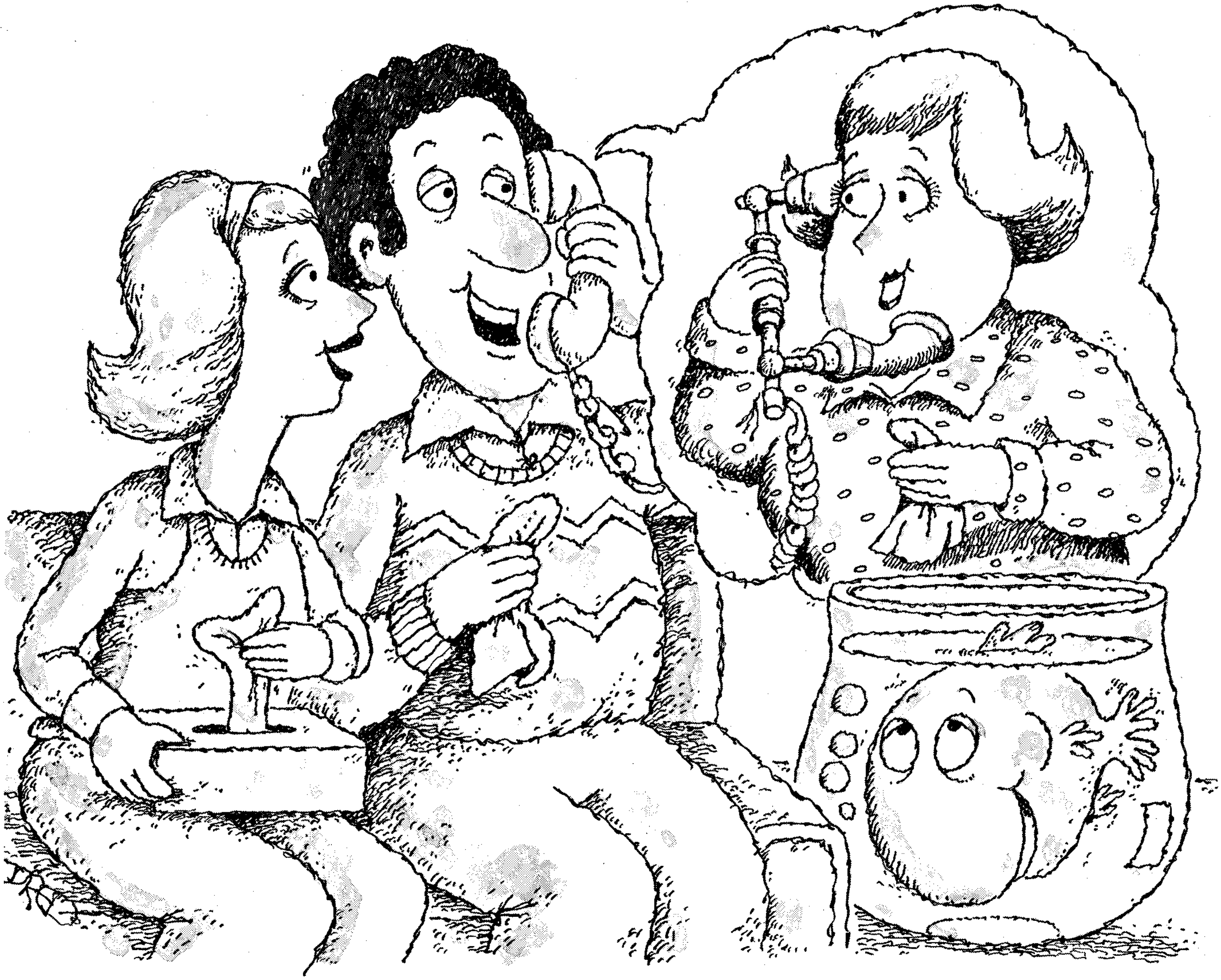
In foreign affairs, where he has had the benefit of a first-rate expert in Carl Ford, a veteran of the C.I.A., Glenn has taken the lead in fighting for nuclear-non-proliferation legislation. Not the sexiest of issues, but a damned important one. He is serious about arms control and wise enough to know that the Russians won't negotiate significant reductions unless America's allies are forced to deplete their stockpiles, too.

While he is conversant with a wide range of foreign-policy issues, he can appear naïve when confronted with a case of first impression: He went to Sacramento last week from Mexico and promptly endorsed that nation's desire to negotiate a settlement in El Salvador. Apparently, no one told him that Mexico has an ulterior motive—a desire to quell internal opposition by supporting all manner of left-inspired solutions to problems in the rest of Central America. One recalls the words of a Washington lobbyist who says Glenn is "indefatigable when he homes in on one issue. But he doesn't see the forest or even the trees, only branches and twigs." And, adds an American diplomat in Latin America, "what we surely *don't* need is another president who believes the last thing someone told him."

JOHN GLENN IS A MIXED bag. He is honest and intelligent but pigheaded and overly self-reliant. He says he likes to "keep control of things," and that he doesn't "like to be pushed around in politics." But a successful presidential campaign and a successful presidency require an ability and a willingness to delegate authority—a notion that seems almost totally foreign to John Glenn.

Somewhere in Glenn's rhetoric and embryonic platform *may* be a coherent vision that moves beyond his desire to protect the disadvantaged and revive the economy while keeping America strong. But those who know him well fear he might be little more than a symbol as president. We'll never know, and he'll never get the chance, if he doesn't get his act together. Glenn learned once that in politics celebrity can't compensate for work. Why he seems to have forgotten that lesson is anyone's guess. Perhaps, after all, his ambition for the White House is not that great. Perhaps he simply wants the prize because it is the next step up the chain of command. If that's so, if there really isn't a fire in his belly, he'll never achieve the presidency.

John Glenn derides those who seek political office for the adulation. So it is possible that his early stumbling and relatively slow pace are best explained by this introspection: "I have a big ego," he says. "But for me the glitter, the glamour, the attention mean very little now. I've had it all. I've had the ticker-tape parades." ■



How sneezing Sue and Sam in Syosset got a quick pick-me-up from Aunt Connie in Connecticut.

All that wheezing and sneezing were really getting Sue and Sam down.

So I prescribed a quick pick-me-up. Just pick me up and call jolly Aunt Connie.

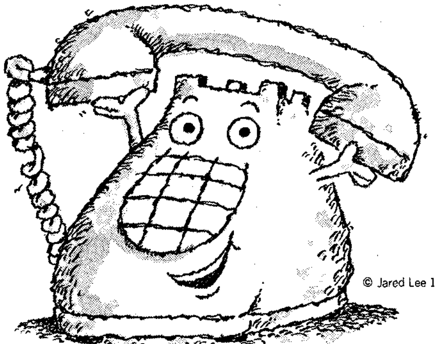
Well, guess what? Aunt Connie was feeling blue with a cold, too. That's when the call turned into good medicine for all of them.

Like I say, there's nothing like talking to someone you care about to make you both feel good.

And here's something else to make you feel good: my special Pick-Me-Up Discount Rates.

DAY AND TIME	LOCAL CALLS	TOLL CALLS
Weeknights, 5-11 P.M.	...	Save 35%*
Weeknights, 9-11 P.M.	Save 35%	...
Weeknights, 11 P.M. until 8 the next morning	Save 60%	Save 60%
Weekends, anytime Sat. or Sun. until 5 P.M.	Save 60%	Save 60%
Weekends, Sun. 5 P.M. to 11 P.M.	Save 35%	Save 35%*

*40% out of state

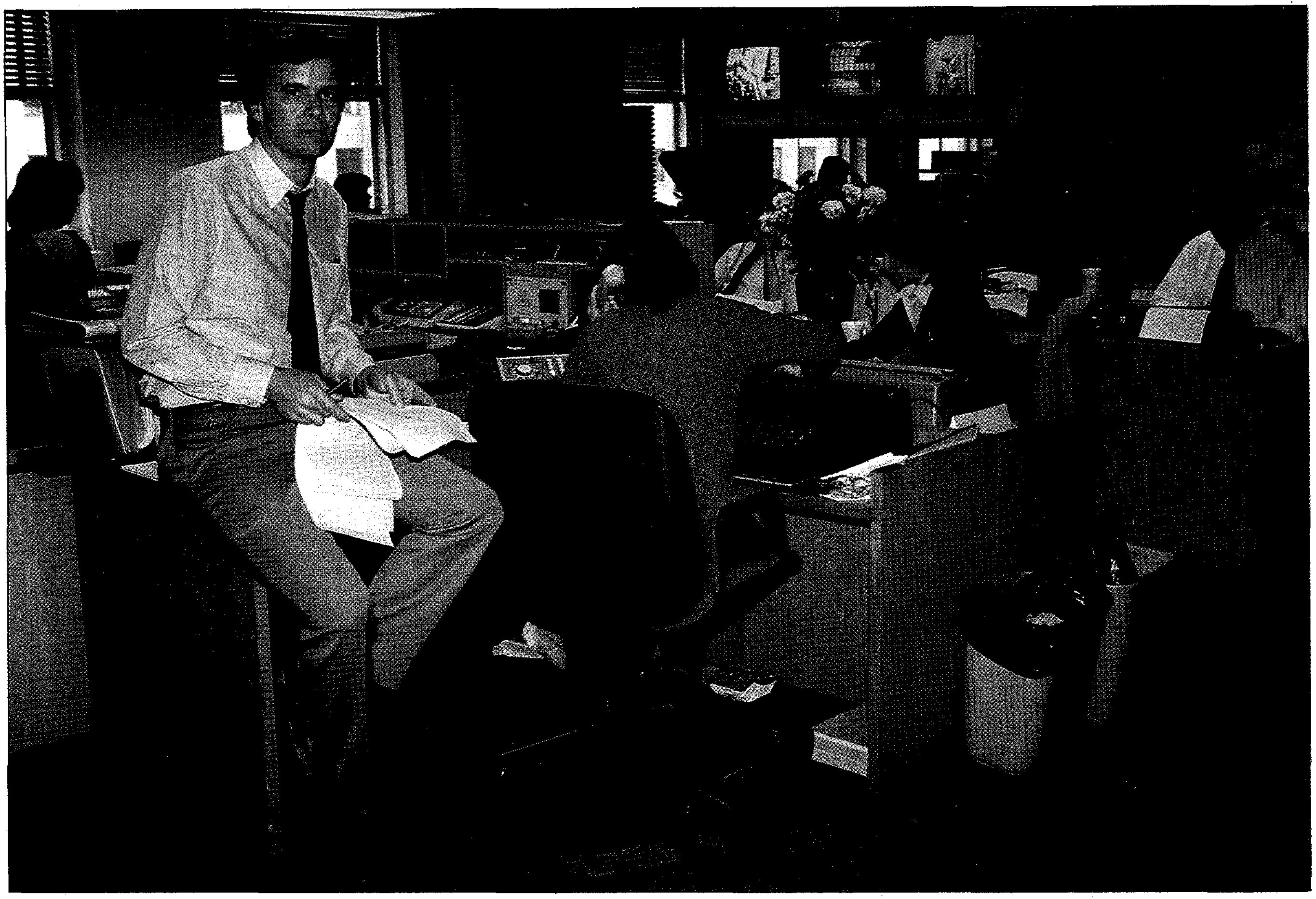


© Jared Lee 1981

"For a quick pick-me-up, pick me up."

New York Telephone

© New York Telephone 1982



Candid: *Tom Brokaw, co-anchor with Roger Mudd of the* Nightly News, *surveys his domain in the newsroom at Rockefeller Center.*

The Third Men

By Desmond Smith

Running last, NBC News tries to recoup.

IN HIS CLUTTERED FIFTH-FLOOR OFfice in the RCA Building, Tom Brokaw, co-anchor of *NBC Nightly News* and one of the most influential men in broadcasting, appears very much at home. He has surrounded himself with the predictable plaques and other mementos of his sixteen years at NBC, and with assorted bric-a-brac from his South Dakota sources: a rocking chair carved by his father; a photo of himself climbing a mountain; another of the gravestone of Christian Sunrise, a Sioux Indian who lived along the Missouri River where Brokaw grew up.

So it seems odd indeed that Brokaw should be saying such unflattering things about the organization that pays him a salary of probably $1 million a year. "We have had to live with this troubled mother of NBC, with the convulsions and instability, the reckless disregard for any kind of coherent approach to anything," he says. "People here have become cynical and jaded and not terribly caring. As much as anything, we have to re-create a sense of stability, a sense that we're here to stay and that we are here to do news programs we're proud of."

One reason Tom Brokaw can get away with such candor about the company he works for is that just about everybody agrees with him. Only a year ago, the three major evening news broadcasts were within a point of one another in the crucial ratings race. Now the *CBS Evening News* has opened a commanding three-point lead, and in September, NBC—for the first time in its 35 years on the air—fell into third place, behind ABC. (It has since reclaimed second place a number of times, but was again third in the most recent ratings.) "Being in third place has been traumatic for a lot of people here," says an NBC producer. "Being a respectable second wasn't that bad, because Walter Cronkite had established the CBS lead so long ago. But to be third is just devastating."

And costly. CBS's three-point lead—each point representing an additional 875,000 homes tuned to CBS—means

Photographed by James Hamilton.

“. . .In the absence of forceful leadership, a series of deals made

Mix and match: *Both Mudd and Brokaw agree that the team system on the program has been more difficult than they expected.*

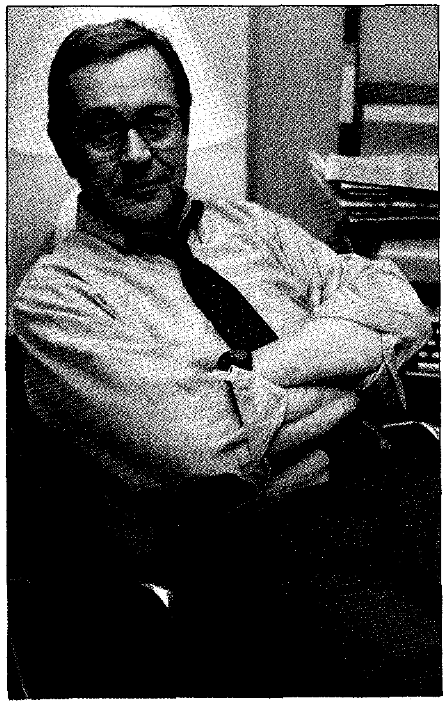
that the *CBS Evening News* could take in about $3 million more than *NBC Nightly News* in the first quarter of 1983. A 30-second commercial on the “hot” *CBS Evening News* currently goes for about $45,000, while NBC charges about $37,000 for the same spot on the *Nightly News.*

The reason most often cited for NBC’s present state is the dizzying rate of turnover at the anchor desk. “Perhaps we’ve been changing things too fast,” says Roger Mudd. “You know, we’ve gone from David Brinkley with John Chancellor to Chancellor alone to Chancellor with Mudd to Mudd with Brokaw—that’s four different combinations in three years. CBS has had one change, and ABC has been stable. I don’t think you can do that and hold up without a lot of looking around on the audience’s part.”

What has puzzled many viewers is why NBC News shifted Chancellor out of the anchor seat in the first place. He had been doing surprisingly well against Dan Rather. (He had actually beaten out CBS News for first place on several occasions.) And he had also kept *NBC Nightly News* ahead of *ABC’s World News Tonight.* And why then also shift Tom Brokaw from his highly successful role as co-anchor with Jane Pauley on the *Today* show?

It might be supposed that the changes were a result of extensive research on audience preference, or that a producer had come up with a concept so startling and original that it demanded the unique journalistic talents of Brokaw and Mudd together, or that NBC News, as part of some strategic master plan to overtake CBS News and outflank ABC News, had something bold in mind in dropping Chancellor. The fact is that there simply was no real editorial idea behind the decision. What it all came down to, say the people most involved in the broadcast, was a series of deals made by agents and lawyers representing each of the anchormen. In the absence of forceful leadership, contracts were permitted to create the show.

ACCORDING TO PAUL GREENBERG, 49, the executive producer of *NBC Nightly News,* the new broadcast developed out of a set of “givens.” “Roger had a contract that entitled him to certain things when he came from CBS,” says Greenberg. “Tom’s contract ran out, and he was negotiating something for his future. John’s contract said he was going to do commentary. That’s three facts. We had to build a house to accommodate this strange marriage.”



Turnover: *Ex-anchor John Chancellor.*

Ironically, it was William Small, the former CBS News executive who had become NBC News president in 1979 and disliked the very idea of agents representing journalists, who found himself the reluctant marriage broker. A tough, hard-driving executive, Small had been hired by then NBC chairman Fred Silverman to put some fire under NBC’s laggard news division. But from the moment he arrived, Small’s penchant for bringing in former CBS colleagues and his aloof “We’re from CBS and know better” management style created deep resentment among longtime NBC News staffers. Sources at the network say it had been Small’s original plan to have Roger Mudd (whom Small had hired from CBS as NBC’s chief Washington correspondent) in the *Nightly News* anchor slot, and to move John Chancellor to news commentary—a programming move that would have neatly paralleled the combination of Dan Rather and Bill Moyers at CBS News. Mudd, who had been Cronkite’s backup at CBS, had been dropped as heir to the throne in favor of Rather. And when a bitterly disappointed Mudd subsequently switched to NBC, many people at CBS feared that an *NBC Nightly News* with Roger Mudd against a *CBS Evening News* with Dan Rather was a race NBC News might well win.

There was another important factor in favor of a new arrangement. Paul Greenberg had worked closely with Mudd at CBS in the 1960s. As the executive producer of the weekend edition of the *CBS Evening News* with Roger Mudd, Greenberg had created a broadcast that was widely admired for its style and content. Yet, however worthy Mudd was for the

by agents and lawyers was allowed to create the show. . ."

NBC Nightly News anchor role, a number of influential people at NBC thought that Tom Brokaw, who had done so well on the *Today* show, deserved a crack at the network's most prestigious news job.

Just over a year ago, as Small was quietly drawing up his plans for a new *Nightly News,* a flurry of gossip items began to emerge in the press suggesting that Tom Brokaw was unhappy in his role on *Today* and might be looking around. Near the end of 1981, with his NBC contract up for renewal, Brokaw was seen dining with Roone Arledge, president of ABC News and Sports. An industry source says that Thornton Bradshaw—the chairman of RCA—ordered Small to keep Brokaw at any cost. Adds a close friend of Brokaw's, "NBC spent fifteen years building Tom Brokaw. After making him into a major force in this business, they could not afford to lose him. And when Tom said, 'Unless I get *Nightly News* I'll go,' they had to give him what he wanted. There's long-term growth in Brokaw; you've got to have someone of his stripe, his strength, his vigor."

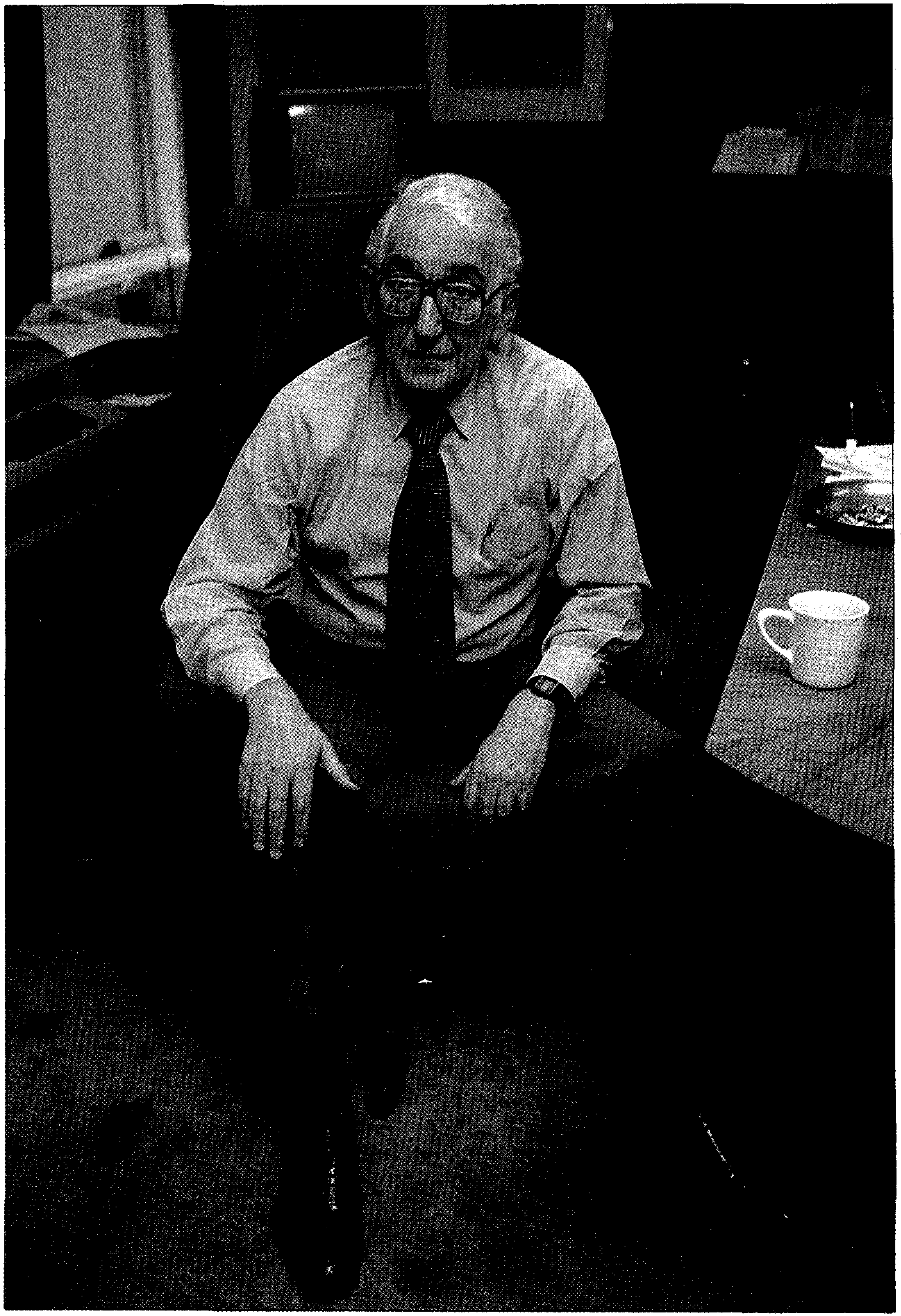
But Small also knew that when Mudd left CBS News, NBC gave his agent an ironclad clause that should Chancellor leave the anchor slot, Mudd would have right of first refusal on the job. "When it became obvious that Brokaw was going to leave," recalled Mudd recently, "I went to lunch with Tom at the Four Seasons. I told him it would be devastating if he left NBC, and I went back to Small and said, 'If what has to be done to keep Brokaw is to share the anchor duties, you have no problem with me. I'll be delighted to waive the "exclusivity" clause in my contract.' "

THUS, WHILE AN UNCERTAIN Dan Rather was desperately trying to reshape the *CBS Evening News,* and John Chancellor was doing a solid job at NBC, a deal was being struck that within months would remove Chancellor from the anchor and put in his place the untried team of Brokaw and Mudd. In a very real sense, NBC News had ceded to the on-air talents powerful rights that heretofore had belonged exclusively to the network. And in doing so it had agreed to the most expensive contract in NBC News history. One source familiar with the negotiations insisted that the cost to NBC of the new team was $1.6 million a year for Brokaw, between $900,000 and $1.2 million for Mudd, and $750,000 to $1 million for Chancellor, but others say those figures are 25 to 40 percent too high.

And that was just the beginning. Shortly before the launch of the Brokaw-Mudd version of *NBC Nightly News,* Grant Tinker, who had replaced Fred Silverman as chairman of NBC Television, decided that he—like Silverman before him—was dissatisfied with the performance of NBC's troubled news division. In short order, William Small resigned and was immediately replaced by one of the network's most senior and best-liked employees, Reuven Frank. A shy white-haired man in his early sixties, Frank had been president of NBC News in the late sixties when 28-year-old Tom Brokaw was anchoring KNBC-TV's late-night news in Los Angeles. After relinquishing the presidency in 1973 (some said he was too old even then for the new technology), Frank had labored on in near obscurity on the twelfth floor—seven floors removed from the main newsroom—as a documentary producer.

Now, with less than three years to go before his retirement, this unlikely veteran was called upon by the network high command to do battle against such relatively youthful corporate opponents as Van Gordon Sauter, 50, the new president of CBS News, and Roone Arledge, 51, the aggressive head of ABC News and Sports.

As his second-in-command (Small had had no No. 2), Frank appointed NBC News's former Senate correspon-



Veteran: *NBC News president Reuven Frank says there is no cause for alarm.*

"...Under the new management team, there's been considerable

dent Tom Pettit, 51. "On paper, that should have been a terrific team," says one NBC correspondent, "making NBC the only news network with both a producer and a reporter running its news division. But Pettit knows nothing about administration, and Reuven just isn't very competitive. He's like the kindly traffic cop who lets all the big trucks through."

From the start, say NBC insiders, Frank's priorities ought to have been *NBC Nightly News* and the *Today* show, which, after Brokaw's departure, was vulnerable to attack from ABC and CBS. But much of management's attention in the last year has been taken up with other chores. For example, to meet tough competition from the new 24-hour Cable News Network, Frank and Pettit have spent considerable time, energy, and money on such activities as the improvement of NBC's Affiliate News Services (a daily service provided to NBC's 215 affiliated stations) and the introduction of *NBC News Overnight*.

Also consuming Frank's time these days are preparations for *Monitor*, a reincarnation of *NBC Magazine*, the ill-starred news program that was taken off the air last year after falling to the bottom of the prime-time ratings. Frank, who had produced *Weekend* with Lloyd Dobyns, the network's first such newsmagazine show, has reassembled much of the old team, including his longtime associate Sy Pearlman as executive producer, and Dobyns as anchorman. But in the really crucial, high-revenue parts of the network schedule controlled by NBC News—early morning and early evening—there has been considerable slippage since the Frank-Pettit management team took charge. It is here, critics say, that ABC and CBS have rolled their "big trucks" through NBC's weakened program line.

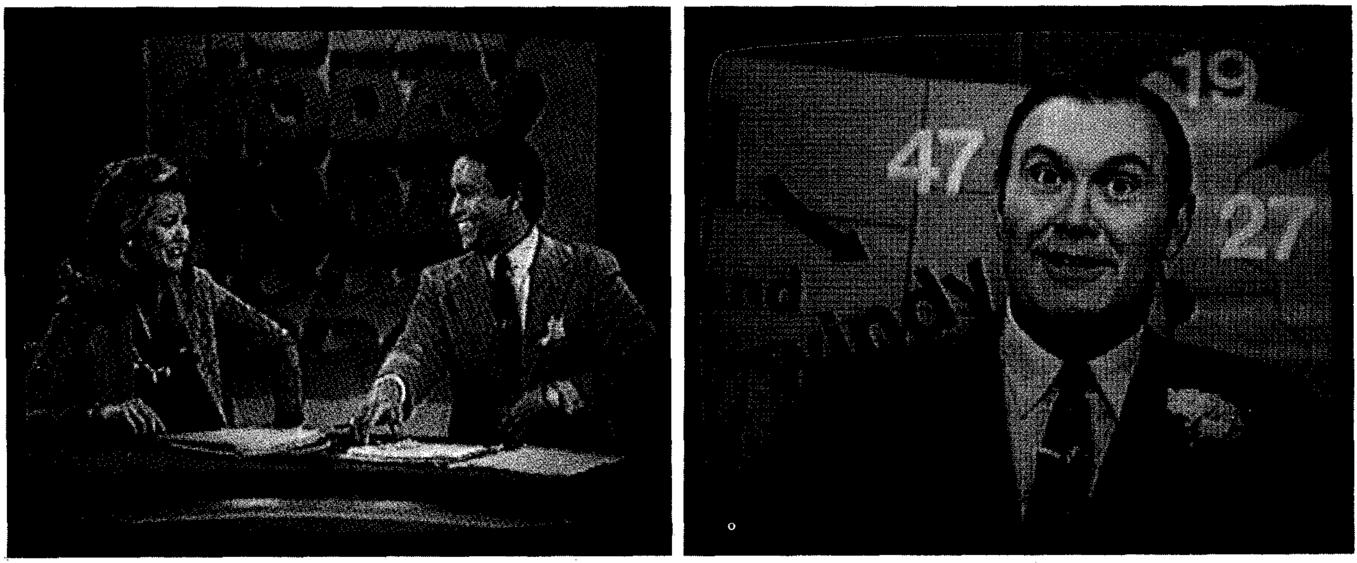
As an example, the critics note that with nearly $90-million worth of advertising revenues up for grabs in the breakfast news-time period, NBC's *Today* show has, in the year since Brokaw left, fallen consistently behind ABC's *Good Morning America* and now appears to be in danger of being passed by Van Sauter's restyled *CBS Morning News*, with Diane Sawyer and Bill Kurtis.

Steve Friedman, the supercharged executive producer of the *Today* show, still shudders when he thinks how the Brokaw situation was handled. "The timing could not have been worse," he says. Indeed, CBS was about to launch its new look in the morning, and *Good Morning America* was neck and neck with *Today*. NBC had vainly hoped Brokaw would stay on with Jane Pauley and Willard Scott, the bumptious weatherman, at *Today*. "The planning here for the Brokaw move was not sterling," recalls Friedman. "I mean, they kept waiting and waiting and waiting, and hoping, and waiting. And all of a sudden they realized they had a problem."

After Brokaw finally left, NBC assigned sportscaster Bryant Gumbel to Brokaw's desk in New York and added Chris Wallace in Washington as a third anchor. "It looked great on paper," says Friedman, "but things on paper don't play on television. The viewers were confused as to who was doing what and when."

In a move arranged by Frank and Pettit, the flashy young Wallace found himself transferred out of the co-anchor role and onto the White House beat, and the low-profile John Palmer was brought in, but only to read the news, not as a co-anchor. "It's now the Gumbel-Pauley show," says Friedman. To beef up Gumbel's shaky news credentials, he was recently sent on a tour of Egypt that included a big set-piece interview with President Hosni Mubarak.

"There's no doubt the viewer a year ago saw Gumbel as a sportscaster," says Friedman. "Listen, seven years ago David Hartman [co-host of *Good Morning America*] was Lucas Tanner, the schoolteacher. If Bryant does a good job, people will say, 'Hey, wasn't that a good interview with Mubarak! With George Bush!' 'Hey, wasn't that a fine thing he did with the Japanese prime minister! Look how he handled Arafat!' People will say he's really growing—then they'll forget."



Beefing up: *Jane Pauley, Bryant Gumbel, and weatherman Willard Scott are trying to sustain* Today *following Brokaw's departure.*

Meanwhile, the Nielsen ratings revealed that in November *NBC Nightly News* was attracting 9 percent fewer homes than it had a year before with Chancellor, and as 1983 began, viewers in Charlotte, North Carolina, could no longer find *Nightly News* on their dials—WPCQ, the NBC station in that city, had canceled the Brokaw-Mudd news in favor of reruns of *Real People*. "That makes things very tough for NBC," says Peter Herford, director of affiliate relations for CBS News. "Every time they lose a strong affiliate it's like shifting from a 25 percent to a 35 percent grade just to catch up to Dan Rather."

So far, the bad news about *Nightly News* doesn't seem to have troubled NBC's Reuven Frank. "Its 'look' needs a little help, and we're discussing that," he says, "but there's nothing in it that's so bad that we have to do anything on an emergency basis. We have bull sessions about it rather than intense worry.

"We've been able to do all kinds of new things that people thought could not, or should not, be done between last slippage in the crucial high-revenue parts of the schedule...”

March and now. It's been only ten months, you know. *Early Today* [the half-hour of news between 6:30 and 7 A.M. that precedes the regular *Today* show] surprised people. *Overnight* surprised people who thought that intelligent viewers in large numbers weren't willing to watch at that exotic hour.”

For virtually everyone else involved in the production of *NBC Nightly News*, the months since the new team went on the air have been tougher than they have apparently been for Frank. For example, the team concept, which worked so well for Chet Huntley and David Brinkley, has proved difficult for Mudd and Brokaw, and especially so for Brokaw, who switched from the leisurely two-hour *Today* show to the helter-skelter 30 minutes (actually 22 minutes of news and 8 minutes of commercials and station breaks) of *NBC Nightly News*. And, as Brokaw candidly admits, there has also been the matter of professional ego. “I *ran* the *Today* show,” he says. “I mean, it was all my baby! And I say that not out of a sense of arrogance but because that's how it worked. Here I've had to adjust my rhythms to this other person, which is something that I was happy to do. It just took a while.” Mudd agrees that the team idea has been harder to work with than he anticipated. “I really didn't feel comfortable at first,” he says, “but things slowly work their way out.”

Beyond the personnel issue there is the complaint, voiced at every level inside NBC News, that *Nightly News* simply doesn't look as good as its rivals. Although NBC is a subsidiary of RCA, one of the world's leading manufacturers of electronics, the network has fallen woefully behind ABC and CBS in applying new technology, while much of the *old* technology on which it still relies—studios, cameras, editing equipment, and graphics—is increasingly subject to breakdowns. In a recent on-the-air exchange with Chris Wallace, Mudd's questions could be heard loud and clear, but Wallace, standing on the White House lawn, was almost inaudible to viewers at home. Says Brokaw, “I'd like to upgrade our whole technical operation a lot, computer graphics and that kind of thing. There were some bad decisions made around here a few years ago, and we're having to pay the price now.”

Charts and graphics, which help a reporter clarify a complicated defense or economic story, are often absent, inadequate, or badly assembled. Says Fred Parker, a Canadian news director who daily watches all three U.S. network newscasts, “I don't expect NBC to be Atari, but its technical on-air look does not support a major news broadcast at this point in the 1980s.”

Roger Mudd concurs. “We pay a penalty and suffer when machines break down.” But, he adds, “these aren't particularly flush times at NBC. It's too bad, but you can't just go out like George Allen [former coach of the Washington Redskins] and buy yourself a Super Bowl team.”

IN SPITE OF DAILY ANNOYANCES, snafus, and breakdowns, both Mudd and Brokaw agree with executive producer Paul Greenberg that if NBC management will only give the new *NBC Nightly News* some breathing space the program will eventually find itself, and in the process will build a new audience. Among improvements already made they cite the recent replacement of the expensive animated opening. The effect is to get the newsmen on the air faster. The backdrop to the newscast will soon be changed, probably in the direction of the newsrooms that now surround Dan Rather at CBS and the ABC anchors. “I don't know why, but Small hated newsrooms as background,” says Greenberg. “The problem right now,” says Brokaw, “is that the set is a holdover from what Bill Small wanted, and I'm not sure what he wanted.”

Both anchormen believe the editorial content of *Nightly News* has already improved. In the first months, says Brokaw, “we were not getting NBC's best people on *Nightly News*. We had Garrick Utley, Douglas Kiker, and John Hart, to name three, all working on something else—they weren't on our principal news program. They're here now, and they're doing the kinds of things they do exceedingly well.” Adds Mudd, “We're covering Washington much better, reaching out for more interesting stories.”

NBC News insiders, however, wonder why Mudd doesn't get out of the office more. He is the best Washington broadcast reporter of his generation, and many people question why he isn't prowling the Hill or the back corridors of the Senate and putting his brand of personal reporting on the air, challenging his old network, CBS, and ABC News. Mudd protests it's just not that simple. He has to write his share of the broadcast (although he has a producer-writer assigned to him). A perfectionist, he insists on screening Washington stories that he's expected to introduce, and says he's reluctant to walk onto another NBC News reporter's beat. “It's tough for Roger to do that, even if he wanted to,” says Greenberg. “Roger is forever ‘the man from the other place’—CBS—and there will always be a certain hostility because of that. If Roger walks in on a story it's ‘What's *he* doing here on my beat?’ If Tom walks in it's ‘Hi, Tom! Glad to see you.’ ”

There is no such reticence when it comes to NBC's foreign coverage. “I went to Lebanon with John Chancellor,” says Brokaw, “spent three weeks there. On the president's trip to Brazil, we got Garrick Utley into the country ahead of Reagan and the other networks, describing the economy, its importance. Marvin Kalb broke the Bulgarian connection in the assassination attempt on the pope, and John Cochran has done great stuff for us in Poland—any number of stories where we have been light-years ahead of the competition.”

What would also help *NBC Nightly News* is an improvement in the network's overall ratings. NBC remains a distant third—despite the new Tinker-made schedule—behind its competitors: top-rated CBS and second-place ABC. Considering this question recently, Brokaw was forceful: “NBC as an organization is in critical condition. The company is badly wounded, and its situation has been compounded by additional, self-inflicted wounds. This is a place where both the network and the news division have been through very difficult times. We've had four news presidents since I've been here. At the top we had the turmoil of the Silverman years—all those things were very trying. A year ago, when I had other opportunities, so to speak, I elected to stay. It wasn't easy, but on the other hand I'd invested a lot of time; I have a lot of friends here who feel strongly that the organization has many strengths. It needs consolidation, and someone willing to see it through for a while, and I thought it was worth the effort.”

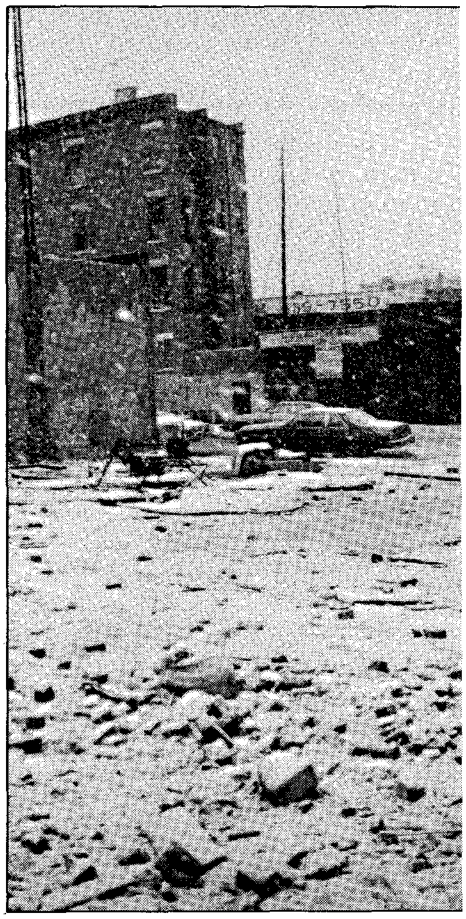
INSIDE NBC NEWS TODAY, THERE IS general agreement that Tom Brokaw is the single most powerful individual in the news division, more influential in the network's corridors of power even than Reuven Frank. Alongside Dan Rather, Brokaw can lay claim to being the highest-paid television journalist in the world, a multi-millionaire reporter who owes his great fortune, at least in part, to the “convulsions and instability” he so greatly deplores.

What is missing—and it is something that no agent or team of high-powered lawyers can provide—is a successful broadcast. To create *that* broadcast, NBC will have to look beyond the current mix in search of the editorial vision that was sacrificed to the “givens” laid down by all those contracts. ■

The Landlords' Lament

By Ava Plakins

Here's the building owners' side of the story. Do you believe it?



The corner of 46th Street and Third Avenue in Sunset Park, Brooklyn, is one of the city's bleakest spots. Overhead is the elevated Brooklyn Queens Expressway; at the other end of the block a featureless slab of a warehouse obstructs any horizon. Between the two corners stand apartment houses in progressive states of disrepair; in the empty lots between them, open fires smolder, children toss bottle shards, thin dogs walk skittishly. Only two buildings look a shade above dilapidated; these belong to Thomas LaPiana, a weathered, affable middle-aged man. "I've been here seventeen years," he says, "and I'm trying to keep it nice and clean. But look at this place." He stares in disgust at a group of young men proceeding without hurry to strip a stolen 1978 Chrysler Cordoba, hot stuff, arrived only the night before. "It's these boys on welfare," he says. "They're on drugs. They steal."

Where brass mailboxes once stood in slotted rows there are now only holes in foyer walls. Yet mail is still delivered here. "Don't worry, they know when their welfare checks are coming," says another block landlord. And the Sanitation Department still makes its rounds, looking for glaring examples of spilled garbage, dirty gutters, littered sidewalks. "Sure it's crazy on this block," says LaPiana. "These violations cost me $25 apiece. I clean up as well as I can. I pay my super to sweep—he's a decent kid, but what can you do?"

He pauses for a moment. "It used to be different here, fifteen, eighteen years ago. It was beautiful. Neat, clean, and people worked. Then the welfare people came in, and look at it now. I fought overseas in World War II, I love my country, but sometimes I can't believe what I see. Is this America?"

WHENEVER ANY CONversation turns to rental housing in this city—how scarce it is, how expensive—the discussion deteriorates into two angrily defended points of view. Most tenants, who feel strapped by high rents, maintain that landlords are making decent profits; apartment owners retort that landlords are losing money and that there are two things that are wrong with rental housing in New York: rent stabilization and rent control.

Not even an activist tenant can fail to sympathize with someone like Thomas LaPiana, struggling to keep his buildings livable in a neighborhood that's decaying around him. But tenants are deeply skeptical of the landlords' arguments. These days, growing families who need bigger apartments can't even consider moving. Poor people are gentrified out of their neighborhoods. Mature singles, even those with good jobs, must—like teenagers—live with roommates. Have rent regulations caused this situation? Renters want to know *how* tenants can pay more than they're paying now. And if landlords are losing so much money, why don't they apply for hardship rent increases? And what's a decent profit, anyway?

First, some figures. Of the 1.9 million occupied rental units in the city, 282,000 are *decontrolled.* Median rent for these units was $271 in 1981. (Many of these are in small owner-occupied buildings in Brooklyn, where rents are generally low.) The landlords who own the 928,000 *rent-stabilized* units may raise rents only by a percentage decreed annually by a city agency, the Rent Guidelines Board. In 1981, median stabilized rent was $315. Owners of the 286,000 *rent-controlled* units automatically receive 7½ percent rent increases each year if they meet certain maintenance standards. Median controlled rent was $213 in 1981. Median rent for the 166,000 units of *public housing* was $144 in 1981. For the 271,000 units remaining, there are no median-rent figures: Some are never-regulated luxury buildings, some single-room-occupancy buildings.

Nobody believes it's the really big guys—the Samuel LeFraks, the Donald Trumps, the Harry Helmsleys, with their tens of thousands of apartments apiece—who are hurting. That's probably why Sheldon Katz, chairman of the Rent Stabilization Association, a landlord group, proffers an R.S.A. report, based on interviews with 106 landlords, that shows that only 8 percent of his 25,000 members own 1,000 units or more. "There aren't that many large owners in the city," he insists. "It's a misconception." (Katz dislikes the very

Photographed by Nancy Moran/Sygma.

Coping: *Landlord Thomas LaPiana outside his building (center) in Sunset Park, Brooklyn: "The tenants know I'm trying to help them, the poor devils."*

word "landlord"—"It's got all those derogatory manorial overtones.")

What about profits? Katz claims that "about one-third of my members are making a reasonable profit—at least 15 percent. Another third could go either way—they're probably covering expenses and making maybe 5 percent profit on top. The last third is losing money."

The ones on the razor's edge, Katz claims, are either the 12,500 owners of fewer than twenty apartments or those in "marginal" neighborhoods. Smaller owners earn nearly universal sympathy. Even pro-tenant city-council member Ruth Messinger acknowledges, "Plenty of landlords are in dire financial straits. Maybe their tenants have such low incomes that they can't meet the standard rent increases. Maybe the landlord can't borrow money because his neighborhood's been redlined. Maybe he's been tempted by arson-for-profit rings. Maybe he doesn't have adequate insurance. In a twenty-unit building where there is a lot of deterioration and the owner is capital-poor, without access to a borrowing market, the burden is as severe for the landlord as it is for the tenant."

But are these dire straits typical of the housing industry as a whole? Most housing experts say not at all. Unfortunately, there's no way of being sure, because landlords are not required by law to open their books to public scrutiny. There is simply no solid information on landlord income, only educated guesses or informed speculations. There's no way to verify Sheldon Katz's estimates of his members' profits and losses, for instance, and tenant leaders naturally assume such estimates are biased. Nor is there any way to analyze the tax benefits that don't show up as strict profits or losses.

Still, if things are as bad as Katz suggests, why aren't more landlords applying for comparative-hardship rent increases? "They'd have to open their books," says one tenant advocate. "And the books wouldn't show hardship." Only seven landlords made such applications in 1982.

What *is* clear is that the situation is generally worse in the outer boroughs, especially the Bronx and Brooklyn, where median rents (about $240 a month) are about $60 less than those in Manhattan. (Exceptions are Park Slope and Brooklyn Heights, which, like the Upper West Side, will provide ample profits, says Katz, to even the one-brownstone owner.) But no borough is immune to housing ills. While Brooklyn has the greatest number of abandoned buildings taken over by the city—4,086—Manhattan is in second place with 2,532. The Bronx has 1,890; Queens and Staten Island together, 403. Many of these buildings are still occupied.

For the landlords who abandoned those buildings, the picture is grim, but most owners don't share their plight, say housing officials, real-estate lawyers, tenant advocates, and academics. "My sense of it is that the majority of rent-stabilized apartments are owned by large landlords," says Manhattan Borough President Andrew Stein. "And most landlords are doing *fine*."

Between the extremes of the mom-and-pop landlords on the one hand and the corporate real-estate giants on the other lies a huge, murky middle range of owners. Their success depends largely on how much property they own, where it's located, and how well they manage it.

LESS *IS* LESS

GRACE LIOTTA IS AN INTELLIGENT and articulate woman of 79, energetic despite the replacement of both hips. For the past 30 years she has run the Affiliated Property Owners of Queens, Kings, and Richmond Counties, an umbrella group with at least 50,000 small-landlord members, from her kitchen table. From that table she answers a steady stream of phone calls from bewildered owners, most of whom, she says, just do not understand the system.

"One of my members asked me for help on this form," she says, offering a twelve-page wad of instructions and computations that constitutes an application for rent increases. "When I saw this form, it just turned my stomach. I've had bookkeeping in business school,

"...One small-building owner collected $16,477 in rent last year;

and I'm a college graduate, but, my dear, this form requires *legal* work. Do you know how much lawyers charge these days? These forms are way above the ability of my people to cope with."

She tosses the wad aside angrily. "Look, most of my landlords still can't differentiate between rent control and rent stabilization. They don't even believe in *leases* yet." The rent-stabilization system, says Mrs. Liotta, is a creature of "the politicians and the bigwigs, the big landlords—you know who I mean. We pay our $7.50-per-apartment dues and we get nothing for it."

So small landlords must rely on themselves. "The only way we can make it is to do things ourselves, especially the repairs," she says. "I'm lucky; my son Alfred came in from Yonkers and painted my fence. But most children don't want to be bothered. I know some pathetic cases."

Although she once owned many properties in her Greenpoint, Brooklyn, neighborhood, she has sold them off over the years, and nowadays she owns only one building, with eight apartments, two of which she occupies herself. This is the house that her parents bought in 1925, that she and her new husband moved into in 1935; it is the house in which she raised her three children. Mrs. Liotta is grateful that her mortgage is paid off and that she has outside sources of income, because, she says, she is losing money on her building. Opening her ledger, she shows her yearly bills for fuel, taxes, electricity, water, insurance, superintendent, inspection, permits, dues, and supplies: in total, $11,180.87; her rent roll is $16,477.56, leaving her $5,296.69 in profit.

But that profit is quickly depleted by repairs, which came to $6,700 in 1982. "Take last January. The plumber had to come twice to fix the radiator and a leak in the basement. And one tenant put a Pampers down the toilet and the whole system got clogged. It all added up to $317.18. These are standard repairs, mind you. Winter's worse, but it's always something. After my operation last March, I couldn't walk too well, so I asked a neighborhood man if he would move the garbage cans from the back of the house to the sidewalk so they could be collected. Do you know how much he wanted just for that? Fifty dollars a month. And then in August I had to have half the roof replaced: $800." Small owners live in constant dread of the unexpected breakdown and repair. If a boiler breaks, a plumbing system goes, a roof collapses, there is often no reserve, no contingency money. "And the tradesmen just skin us with their prices," says Mrs. Liotta. "We're not like the bigwigs, with their maintenance staffs."

Many of Mrs. Liotta's members would like to sell their houses, but they can't. Mortgage rates have gone up so high that prospective buyers can't afford them. "And maybe the house is nice but the neighborhood's not so good anymore," says Mrs. Liotta. "You've seen Bushwick or Ridgewood lately? My God, what they've done. You can't sell there."

MAKING IT IN THE SOUTH BRONX

Any skeptic who doubts that it is the *size* of a landlord's operation far more than even his location that determines his success should consider the case of landlord partners Joseph and Frances Bodak and Marc Fein. They are making a living despite truly daunting circumstances: 39 of their 41 apartment buildings are in what Bodak readily concedes are the worst areas of the South Bronx. They specialize in taking over abandoned buildings and making them habitable again. Bodak believes "the Bronx will come back—it's the best borough"; Fein says they're willing to be "gamblers staying in the game" for as long as necessary.

Gamblers indeed: Sometimes their building is the only remaining structure on a burned-out block; often it is the only one with heat. The average rent for a three-room apartment is $190—"when we get it" says Fein. "Our best tenants, and I'm talking cream of the crop here, are two months behind in payments. We've got seven guys out there full-time just collecting rents." At least 70 percent of the tenants are on welfare.

Yet the business works because, says Bodak, "we can subsidize one building with another. If a boiler breaks down in one building, we can take money from another to pay for it. If business isn't good one year"—he shrugs—"maybe it'll be better the next." They are on excellent terms with local banks, they structure their mortgages for the long term, and they are thoroughly conversant with the tax maneuvers—depreciation, writing off of losses, and so forth—that, in quantity, add up. They benefit from city programs like the 8A loan program, which provides money for boiler and other major repair work at 3 percent interest. (Smaller landlords are eligible for this program, too; many just don't know about it.)

Fein says, "We have our own maintenance staff of about 80 plumbers, carpenters, plasterers, supers, etc., and we get good prices from our suppliers." Big machines are usually more economical to run than small ones, of course: Bodak and Fein's boilers, for instance, use No. 6-grade oil, at about 90 cents a gallon, while Mrs. Liotta's small boiler must use No. 2-grade, at about $1.29 a gallon. ("Wanna go broke?" says Fein. "Use No. 2.") They pay their lawyers tens of thousands of dollars a year, says Fein, to fill out their forms, to deal with banks, and, what's most important, to represent them in court.

Bodak and Fein are not bleeding hearts; they believe in getting rid of a tenant who has shown no good faith about paying rent, on the theory that one bad apple destroys the barrel. But they are, says Anne Devenney of the Northwest Bronx Community and Clergy Coalition, "humane." They are willing to negotiate at length over payments, and they themselves organize and attend tenant meetings. Their buildings are some of the best maintained in the borough; consequently, there is a line of hopefuls waiting every morning outside their office. "They're businessmen, of course," says Regina Bilotta, an official of the Department of Housing Preservation and Development who deals with them. "But they're not there for the quick sale. They're not phantoms. They all live in the Bronx, and they're always around. That makes the difference."

In short, real estate can still pay, even in the most devastated areas of the city. (Bodak estimates that there is sometimes as much as 12 percent, and usually 5 percent, in profit after salaries, including his own. He puts the extra right back into the buildings.) While bigger is always better, small landlords appear to be managing, too. "About 60 percent of my members are making a profit," says Lee Sterling, executive director of the 5,200-member-strong American Property Rights Association, a small-landlord group. "Another 15 percent are breaking even." (The downside of this is that 25 percent must then be losing money.) Even Sheldon Katz admits that "most of our members are either holding their own or doing better than they were." At least, he cautions, "they were until last October, when the new rent guidelines took effect."

THE RENT-GUIDELINES CIRCUS

The annual public meeting of the Rent Guidelines Board, which since 1969 has set rent increases for stabilized apartments, is famous for

her fixed expenses were $11,180; the cost of repairs, $6,700. . ."

the hostility with which opponents face off. Tenants sit on one side of the auditorium at 1 Police Plaza, landlords on the other; the board sits up front, onstage.

"I open the meeting," says R.G.B. Chairman Marvin Markus, "and the tenants immediately begin to chant. Last June they had a chant sheet. It's a ritual, you understand, and all of the participants seem to understand this perfectly."

Caring: *Grace Liotta runs a small-landlord association. "I know some pathetic cases."*

At last June's meeting, tenants screamed, shouted, banged chairs up and down, raked canes across the metal chairbacks like convicts clanking coffee cups across their bars. Every so often during these proceedings, Markus would order a tenant leader to shut up, and the command would start the whole circus going again. Meanwhile, a dozen police whistles would go off at once. It made the crowd scenes at national political conventions look like an appearance of the Vienna Choir Boys.

Unfortunately, the R.G.B.'s work is hardly child's play. Markus and his colleagues hand down rulings that affect the lives of the 3 million New Yorkers whose apartments fall into the rent-stabilization system. The R.G.B. members set the percentage increases that landlords can charge on new and renewal leases. The R.G.B. can also dictate a vacancy allowance—an additional increase when a new tenant moves in—and authorize passalongs for fuel or other costs.

The nine board members (two representing tenants, two representing landlords, and four public members, plus one neutral chairman, all appointed by the mayor) are supposed to arrive at fair increases—or, conceivably, decreases—by analyzing the costs of operating apartment houses in New York City. In years past, they got their data from the Bureau of Labor Statistics, but this year, because of Reagan-Stockman cuts, the board hired a private research group to analyze the change in prices of the standard group of goods and services: fuel, taxes, labor costs, utilities, insurance, contracting services, administrative costs, parts and supplies, and replacement costs. Its determination: The cost package had gone up 2.8 percent from April 1981 to April 1982. Yet the R.G.B. dictated rent increases of 4, 7, and 10 percent on one-, two-, and three-year leases, respectively. Where, howled both tenants and landlords, did those numbers come from?

From additional "qualitative factors," Markus says. "In past years these have been things like: Where are mortgage rates going? What's happening with the oil cartel? How's the ayatollah doing?" This kind of discretion is necessary, he says, when projecting into the future, as the R.G.B. must do to set long-term-lease figures. But neither tenant nor landlord groups buy the discretion argument. "It's horse-trading," says Bill Rowen, of the New York State Tenant and Neighborhood Coalition. "Once they get the data, they toss it out and begin to horse-trade—right in public."

On the other hand, publicist Mortimer Matz of the R.S.A. attributes last June's relatively low increases to "political considerations"—tenant pressure in an election year. (The increases the board set in June 1981 were 10, 13, and 16 percent.) Markus shrugs off the charges. "So everybody hates us," he says.

Last June the R.G.B. also recommended that landlords be allowed *no* vacancy allowance. That ruling was in sharp contrast to its decision in 1981, when landlords were given an additional 15 percent vacancy allowance, which effectively brought increases on new leases up to 25, 28, and 31 percent. Those are generous numbers when a landlord has done nothing more than get a new tenant, and when 1980–81 cost increases were only 13.1 percent.

The board justified the 1981 15 percent vacancy allowance as one way of compensating landlords for "the drastic rise in mortgage financing costs . . . the decline of housing as a competitive investment, and the under-projection of operating cost increases in the last two years" as far as fuel costs were concerned. But the board had already allowed landlords to "pass along" their increased fuel costs to tenants two times since 1977. And while the board was taking pity on landlords for their drastic mortgage-cost rises, an internal study by R.S.A. reported that only 10 percent of its owners had signed a mortgage in 1980, and only 7 percent were planning to do so in the near future. *This* year's examination of mortgage loans consisted of telephone calls to five banks. Tenants also claimed that the guidelines did not reflect the reported 8.2 percent *drop* in fuel costs from 1981 to 1982.

The R.G.B.'s figures are capricious and arbitrary, Andrew Stein claimed in a class-action lawsuit that he filed against the board in October 1981. The suit seeks to overturn the guidelines, vacancy allowances, and fuel passalongs promulgated as far back as 1975, although the courts have thus far restricted the suit to 1980–81 increases. The board's process is a fraud, the suit said, because the board looks at only one side of the landlord's ledger: his costs. Nowhere, Stein charged, does the formula address the *benefits* of ownership. "Such factors that make building ownership profitable—tax benefits, financing practices, deferred maintenance and the like—have never been taken into consideration in the thirteen years of the Rent Guidelines Board's existence," he wrote in the New York *Post;* the R.G.B. is merely "a rubber stamp for the landlords' demands." Markus hotly defends his board, but Stein's suit is proceeding to trial in Manhattan Supreme Court.

Of course, the best way to know what landlords' costs are, so a fair rate of return can be calculated, is to ask them to open their books. But landlords have lobbied against legislation that would

"…Risk takers Joseph and Frances Bodak and Marc Fein restore

require them to do so. What this means, of course, is that the R.G.B. increases are based *not* on actual landlord data, but only on evidence gathered from generalized samplings. No one but the landlords themselves *really* knows how much they are making, since no one else examines their books. If they so frequently plead hardship, why won't they prove their case with facts and figures? Because, Sheldon Katz says, it is statistically difficult, if not impossible, to analyze all those books. "There are 43,000 sets of books," he says. "Where should I take them? Andy Stein says, 'Get me a representative sample.' But who's going to pick the sample?" Katz recently told *New York* he would open the books *if* he was promised relief should they show losses. "That's not what he told *me*," says Stein. "But I'd be pleased to take a look at them." "Yes, Sheldon Katz has periodically offered to open *some* of the books," says Markus. "But how do I know if they're statistically valid? Maybe they're all from the South Bronx—or the East Side. We need a statistically valid study."

Devising a good sample shouldn't be all that hard, suggests tenant activist Bill Rowen: "Look at all the money the R.S.A. has *already* spent on research." Indeed, from 1977 to 1980 the R.S.A. paid a total of $280,000 for research, and only last May it hired the prestigious firm of Arthur D. Little, Inc., to produce reports on real-estate issues. Couldn't some of its research money go into devising a representative sample so that, once and for all, city officials could find out what the landlords' cost picture is?

WHAT'S FAIR?

EVEN IF HOUSING OFFICIALS DID know how much landlords are making, they would still be faced with the question of how much is a *fair* rate of return. For years the conventional wisdom was 6 percent—precisely what Lee Sterling estimates that 60 percent of his landlords are making now. But that's not fair, Sterling says: "A fair rate of return is the amount a landlord could make on the money market." For Sheldon Katz, even that's not enough: "It ought to be slightly *above* the money market. If the market is returning 12 percent, the landlords should be guaranteed 15 percent. They're taking some kind of risk. The guy who's investing in the money market is not."

"Doesn't it occur to landlords," says Dr. Peter Marcuse, professor of urban planning at Columbia University, "that there is no other investment where they'd get a guaranteed profit? Nobody guarantees the money markets. And if stocks or pork bellies go down, too bad. Nor is there any other investment in which the value of the equity is guaranteed. It's a risk, that's all."

Of course, as tenant advocates are quick to point out, housing is never quite like money markets or stock certificates or pork bellies. "The difference is that people are dependent on the landlord for heat, hot water, and shelter, and those things are government responsibilities," says Andrew Stein. "I'm not saying that government should run housing, but I am saying that, like water or electricity, it has to be regulated. It's very touchy because housing is private enterprise, but the services it provides are essential ones."

Lee Sterling and his followers don't see it that way. To them, regulations on their buildings amount to an unconstitutional infringement on their American property rights, hence the name of their organization. It bothers Sterling that he can't just give a tenant 30 days to get out of what is, after all, *his* house; that he can't charge his tenants whatever he sees fit; that the city imposes regulations like rent-increase exemptions for senior citizens when "90 percent of them have more money socked away than I do." His 5,200 paying members are, he says, "all middle- and lower-income landlords." Most are in Brooklyn; most are over the age of 60; a high percentage—Sterling says about 70 percent—are elderly women, often widows, often black, whose one or two buildings represent a lifetime of saving. A noticeable number of the men and women speak with foreign accents.

Watching Sterling preach his dogma to the association is frightening. He starts out calmly enough, genially scolding the crowd for not being militant enough—meaning they will not picket and demonstrate with him, as he insists they must. "We're not here just to help you fill out forms," he chides, "but to fight for a cause. Now, you saw those tenants at the rent-guidelines hearing. They're basically Communists."

"That's right," someone calls.

"We must fight," says Sterling.

"Like Americans!" a man shouts.

"For democracy!" says Sterling. "We're being controlled! Where's our John Wayne spirit? What's happened to us? Are we like sheep?"

"Hell, no!" someone shouts. "No we're not!" And so it builds, until Sterling can suggest, with the rich juice of the crowd fueling him, that "the Democrats have used the landlords like the Nazis used the Jews. If he ran as a Democrat," Sterling is shouting by now, "*Adolf Hitler* could get elected mayor!"

HOUSING COURT: INFURIATING

HOUSING COURT (OR, MORE SPECIFICally, housing judges and the laws they interpret) comes in for heavy-duty landlord criticism as well. The warranty-of-habitability law, which permits a tenant to withhold rent if the landlord is not providing habitable premises, and also authorizes judges to order rent reductions, is the usual target. "Tenants are very sharp about that law," says one Brooklyn landlord. "Sometimes they break things themselves just so they can create violations and stop paying their rent. The judge never wants to hear who's done it. He just tells the landlord to fix the violation—and then he cuts the rent in half to boot." Says another landlord, "I've got one tenant who's determined to break the house up. She breaks windows and tears spigots off and pours water in the hallways. Then she says the house is no good and she doesn't have to pay rent, and the judge goes along with her. And I can't get her out of my house."

Tenants, of course, charge that landlords stall for time, knowing that a tenant can take off just so many days from work, wearing him down to the point of capitulation. Tenants point out that nearly nine out of ten landlords have lawyers in court in repair cases, while fewer than two tenants in ten have an attorney in such cases. Tenant groups readily concede that abuse of the welfare system exists—one leader calls some abusers "professional rent dodgers"—but also point out that such corruption is not the norm. "Look, most tenants are scared, intimidated, and don't even know they *have* any rights," says Bill Rowen. About the only thing the two sides can agree on is that the court is time-consuming, infuriatingly bureaucratic, and expensive.

WHAT IF TENANTS CAN'T PAY?

IN THIS LITIGIOUS AND UNHAPPY world of rental housing, the most overlooked factor of all is the tenant's ability to pay. According to the most recent (1982) of the city's triennial housing surveys, nearly half of all New Yorkers are spending at least 30 percent of their income on rent, and three out of ten are spending at least 40 percent. Furthermore, rents have risen faster

devastated buildings in the South Bronx—and make a profit...”

(26.2 percent since 1978) than incomes (23 percent in the same period). “The more serious challenge to creating and maintaining a healthy rental market,” said the report, “might be incomes, not the unresponsiveness of rent regulations to the costs of doing business.” In other words, New Yorkers may well be approaching the limit of the rent increases that they will be able to absorb.

END N.Y.C
RED NAZI
RENT CONTROLS

Crusading: *Lee Sterling exhorts owners to fight like John Wayne against rent laws.*

In some areas, this phenomenon has already occurred. “Rent control and rent stabilization mean nothing to me,” says Joseph Bodak about his South Bronx operation. “I rarely bother to go for the increases; my tenants can hardly afford to pay their rent anyway. I'm satisfied if I get anything at all.”

Columbia University's Peter Marcuse agrees. “At the lower end of the market, where there is significant abandonment,” he says, “the ability of tenants to pay *even what rent regulation allows* is limited or nonexistent. There have been a number of studies that have shown that in the buildings that have been abandoned the owners were not collecting the maximum legally permitted rents and had in many cases not even applied for the increases that were allowable, because they knew they couldn't collect them from the tenants.”

And rent worries are spreading to the middle class as well. Some tenant advocates suggest that the Upper East and West Sides may be approaching their upper limits in rents; in any case, “the housing problem in New York is total,” says Bill Rowen.

Well, but would lifting rent regulations, and letting landlords charge whatever they can, lead to the kind of high profits that would stimulate new rental-housing construction?

“No,” says Marcuse. “There are three levels of renters. At the top level, tenants can afford to pay for new construction—they'll be in Lincoln West or someplace. At the bottom level, rent controls don't make a huge difference, since tenants can't afford to pay [even the controlled] rents and you need subsidies. And at the middle level, where people cannot pay enough [for landlords to want to build new housing] but *can* pay more than operating costs, *how much more* they pay depends on the restrictions on rents. The middle-level people are the ones who benefit from rent controls. But even if the landlord gets, say, $200 more a month from [each of] these tenants, it's still not enough to warrant new construction, so it won't increase the housing supply—it won't make any difference in the housing supply at all.” Indeed, developers have estimated that they would have to ask *$2,500 a month* in rent for a one-bedroom apartment just to cover their construction costs. “The question is whether there's any market for those prices,” Richard Rosan, president of the Real Estate Board of New York, a landlord group, told the New York *Times*.

Landlords are, by and large, unimpressed by the gap between incomes and rents. “A tenant says he can't afford the rent—so where's a landlord supposed to get the money?” asks Ray Galliani, a former landlord. “You want him to beg, borrow, and steal for you? That's what welfare's for.”

Marvin Markus insists that the Rent Guidelines Board takes tenants' ability to pay into account, but he shows little evidence of concern. “Okay, I'll say it,” he ventures. “Not everybody can live in Manhattan.” (A comment matched in sensitivity and insight only by Mayor Koch, who, according to a number of city officials, has often responded to an irate tenant with “If you don't like it, *move.*” To be fair, Koch irritates the landlords just as heartily by refusing to budge from his rent-controlled Greenwich Village apartment.)

Many landlords believe that the best solution to the problem of receding tenant incomes would be to abolish all rent regulations entirely. In fact, they speak of such a move as if it were nigh unto the Second Coming. “There'd be a complete renaissance in this city,” says Lee Sterling. “Everything would straighten out within six months in a free-enterprise system. Some landlords would charge high rents, and they'd find tenants to pay them. Others wouldn't be able to find tenants, so they'd have to come down in price. If people couldn't afford the rents, they'd move to Brooklyn. Landlords would rehabilitate their buildings. There'd be more apartments on the market. There'd be a tremendous increase in employment. There'd be no slums. And buildings wouldn't be abandoned.”

Sheldon Katz, a more polished man, knows enough to argue only for vacancy decontrol—rents that rise to whatever the landlord can get from a new tenant—followed immediately by stabilization, but he promises similar results. The enthusiasm for this system among landlords is almost palpable. Landlords seem to believe that there's an endless tide of middle-class people who are entirely willing to wash over places like Sunset Park and, perhaps, cleanse them. Where would the poor people go? The question is never satisfactorily answered. “Nobody would be forced out of his apartment” is the best that Sheldon Katz can do. “It would apply only to empty apartments.” But as anyone who has watched recent changes in the West Side or Chelsea or Park Slope knows, gentrification inevitably pushes poor people out of their neighborhoods.

In fact, no such miracles as Lee Sterling or Sheldon Katz predicts occurred from 1971 to 1974, when a policy of vacancy decontrol was in effect in New York. Rents promptly skyrocketed, and in August 1973 an alarmed Governor Nelson Rockefeller instructed a state commission to determine if landlords were “taking advantage of the present economic situation.” A few months later, the commission, headed by then assemblyman Andrew Stein, reported its results: Vacancy decontrol had “neither

"...Vacancy decontrol wouldn't stop housing abandonment..."

stimulated new building construction, stopped abandonment, spurred renovation nor [had] it brought substantial new money into the City's housing stock." What *had* it done? It had raised rents by an average of 52 percent in New York City. And it had led to "tenant insecurity over tenure and harassment."

Sterling claims that vacancy decontrol wasn't in effect long enough to work properly, but other landlords are disgusted by the record. "Well, they went to town, the bigwigs," says Grace Liotta. "Yes, they overcharged. They got so out of hand that there was a reaction. And rightly so." The Emergency Tenant Protection Act of 1974 ended vacancy decontrol for stabilized apartments and directed most rent-controlled apartments into the rent-stabilized sector upon vacancy. The tenant-protection act, which was last renewed in 1981, will come up again for renewal in June 1983.

Rent Control Causes Abandonment, Right?

THE MOST SERIOUS CHARGE landlords lodge against rent controls is that they cause abandonment. "Rent control is the principal reason for neighborhood deterioration," William Moses, of the Community Housing Improvement Program, a landlord group, has stated. It has killed "more than 300,000 apartments that could have housed 1 million people" in New York alone. If this charge is true, rent controls have delivered the death blow to fully 321,000 units of housing from 1970 to 1981.

The landlords' logic, of course, seems compelling: If the rents they are allowed to collect fall chronically short of expenses, landlords will be forced to choose which bills to pay and which to ignore. Building maintenance is usually the first to suffer, but eventually a landlord stops paying his property taxes too. Finally he throws up his hands and walks away from the building. After a year of tax default, the city can become the owner—and landlord—of this so-called in rem building.

The problem with the landlords' argument is that many American cities that have had *no* rent regulations have serious abandonment problems anyway. Cleveland and Philadelphia are examples. Conversely, many cities that *do* have regulations—such as Los Angeles; San Francisco; Cambridge, Massachusetts; and Yonkers, New York—have little or no abandonment problem. In a 1978 General Accounting Office study, 113 cities reported abandonment problems, but only 6 of these cities had current rent controls. Clearly, something else was at work. Similar findings were reported in the excellent 1977 study by the Women's City Club of New York, which analyzed the records of two blocks in the Bronx over a period of six years. The study concluded that "it was not rent control but the inability of tenants to pay more which kept rents low and made the income from buildings inadequate."

The 113 cities surveyed by the G.A.O. provided a long list of reasons for their abandonment problems. Chief among them were such trends as a rising level of poor tenants, lost confidence by banks, vandalism, rising crime and unemployment rates, suburban growth, and a host of others. Dr. Marcuse classifies them into two groups of causes. "One is generally economic," he says. "It has to do with employment and wage levels, incomes, the ability of people to pay. The other group of causes is locational. Why does it occur in a neighborhood? Because both privately and publicly there is a pattern called triage—withdrawal of public services: closing of schools, fire stations, subway stops; reducing police protection, garbage pickup, the frequency of trains; and so on. The majority of neighborhoods in which there's been abandonment have been abandoned by the city first. This is what happened in the South Bronx and in Bed-Stuy and in Harlem."

And in Sunset Park. Exactly four blocks from Thomas LaPiana's hellish street stand the old Magistrate's Court and a police station, both in use at least until the sixties, both now boarded up and covered with graffiti. When they closed, the neighborhood lost coherence, control, stability. The American Can Company and American Machine & Foundry Company also moved out. Workers lost jobs and income. So what was once a solid working-class community, convenient to Manhattan, is now a squalid dump where entrepreneurship finds expression mostly in theft, drug dealing, and the gutting of buildings for scrap. One man pushes a shopping cart around, collecting beer cans from the gutter. Later on he will peddle them for scrap, too—a penny a can.

The city deserves credit for imaginative, albeit low-budget and tardy, efforts to turn some in rem buildings around. These include a program in which a carefully screened private landlord rehabilitates, manages, and ultimately buys the building from the city (Bodak and Fein are associated with this one) and tenant-management programs (the recent $250-per-unit sale in Chelsea is an example).

Although Ronald Reagan's desire to cut federal aid from cities with rent regulations gladdened the heart of many landlords, most knew instinctively that Reagan's wish would not come true. This is partly the basis for landlord claims that the politicians do the tenants' bidding. "Of course they do," says Sheldon Katz. "Tenants are in the majority. For landlords, it's taxation without representation." Adds Rent Stabilization Association publicity man Mortimer Matz, "We landlords have no one to help us. We're orphans."

"Oh, come on," says Bill Rowen. "Tenants don't vote as tenants; they vote as Democrats or Republicans or Catholics or Jews or what have you, not as tenants. As it is, we can hardly get anything passed in Albany." Both tenant and small-landlord advocates like to bring attention to the sizable campaign contributions Mayor Koch has received from big-landlord interests. In a recent issue of the *Village Voice,* Jack Newfield detailed Koch's acceptance of a total of $155,500 in contributions from Harry Helmsley, Donald Trump, the Fisher Brothers, and others, including the developers of the behemoth Lincoln West project. Newfield's article implies that these contributions have led to a total of tens of millions of dollars in J-51 and 421a tax abatements and fees. These abatements enrage small owners no less than tenant groups.

What's to Come? It's Not Good

ASKED FOR A PROGNOSIS ON NEW York City housing for the near future, not a single landlord, tenant, politician, expert, or official could find a reason to be cheerful. The real villain? A bad economy, in which housing is deeply embedded. All predicted tighter housing shortages, higher rents, continuing deterioration, and greater polarization of rich and poor. All recognized the need for new construction, particularly in the low-to-moderate-income sector, but no one had any illusions about the chances of seeing such construction. The best that anybody could hope for, and it was digging deep, was that Reaganomics would begin to work, interest rates would continue to drop, and the housing sector would rise with the tide. Failing that, said one expert, "I guess we'll just have to muddle through."

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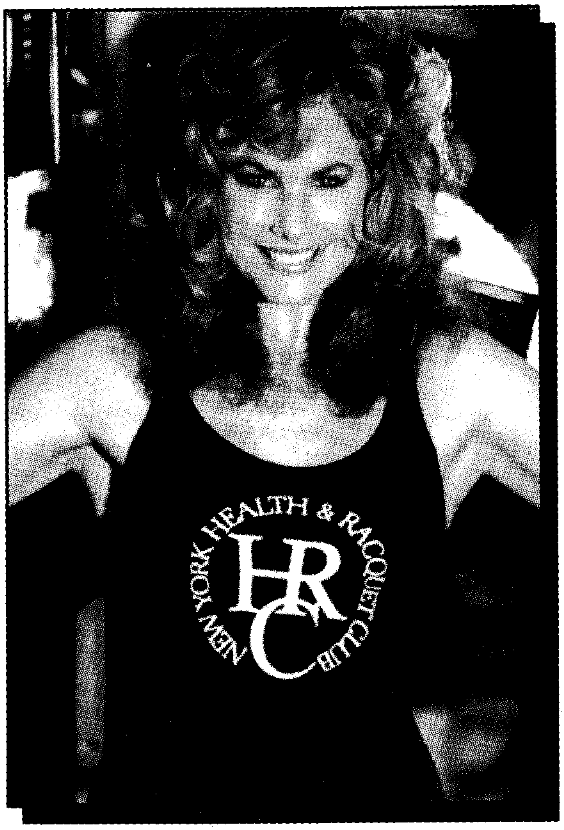
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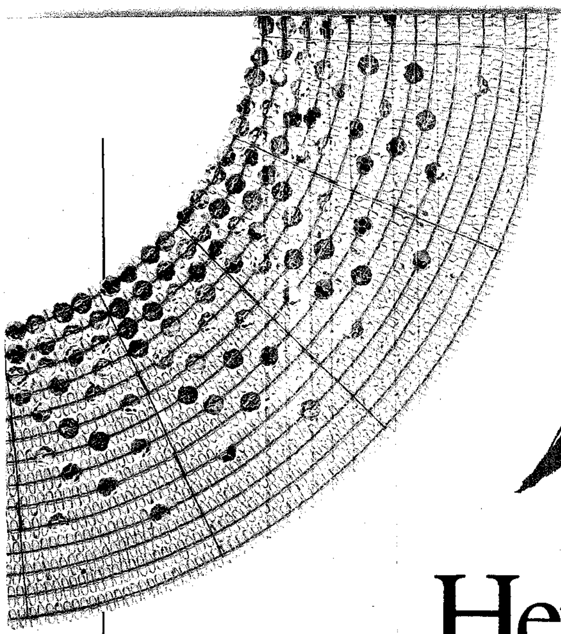

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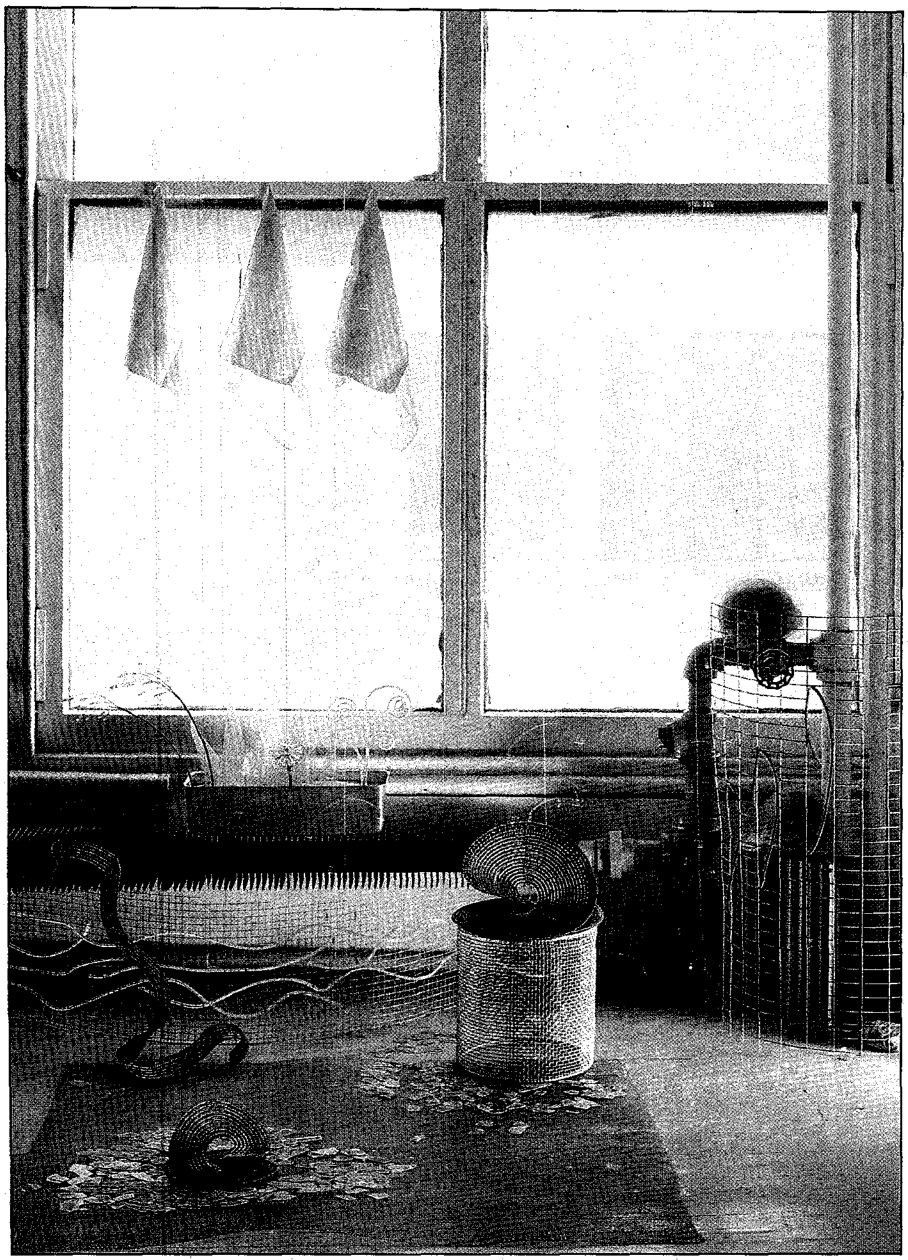
BY ANNA WINTOUR

Her Secret Garden

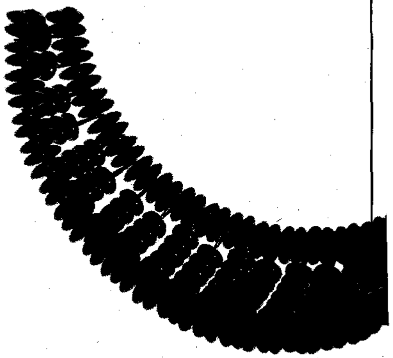


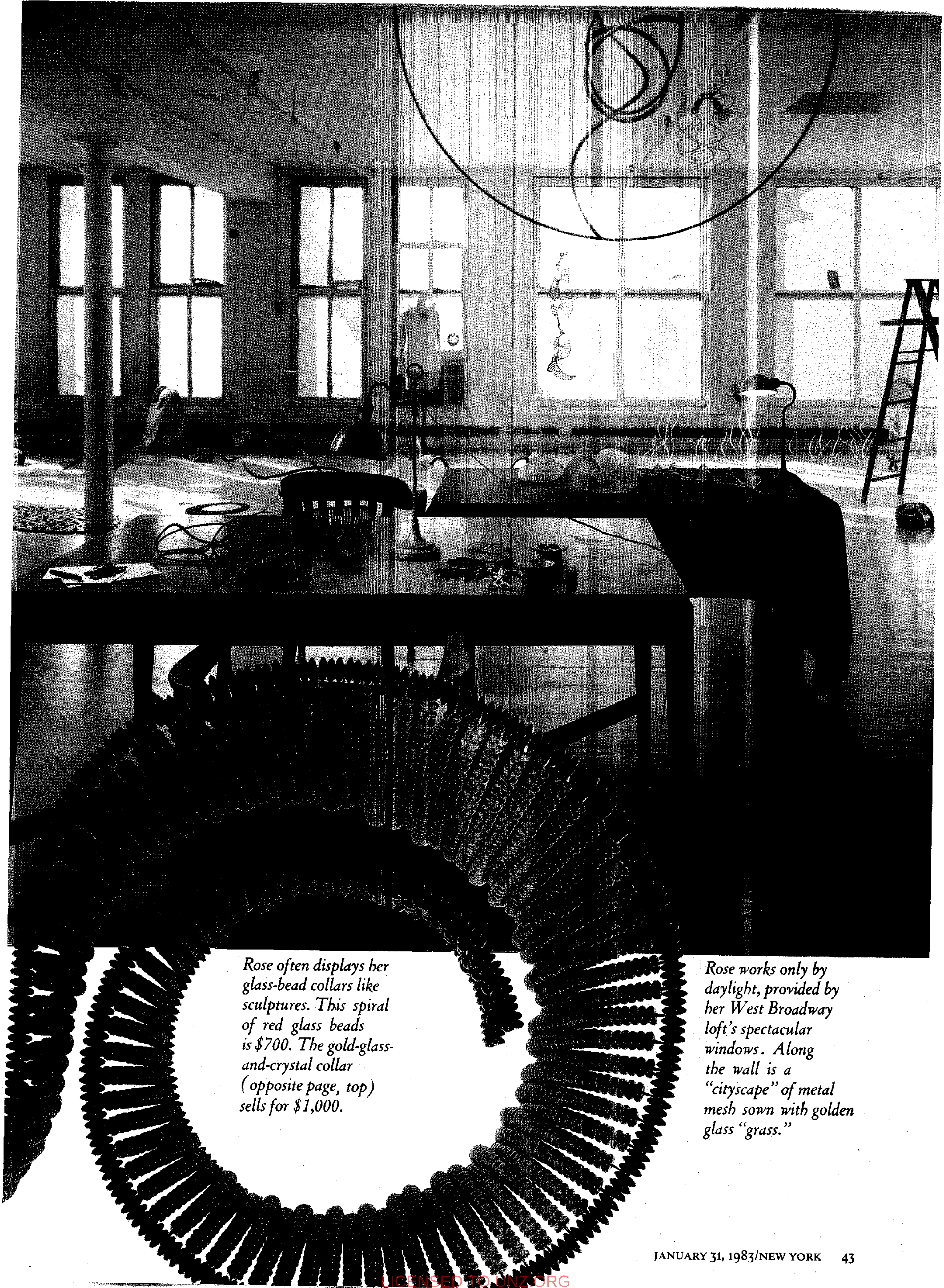
Photographed by Oberto Gili

"It's a little like walking on the floor of the ocean," says jewelry designer Jessica Rose as she picks her way through the glass beads that seem to float up from the floor. These still lifes are Rose's "secret gardens," made from the necklaces, bracelets, and whimsical sculptures she makes for sale at Artwear and Julie's. Rose rearranges her gardens constantly and says, "I like picking a different 'flower' every day."

Associate: Georgia Gunn

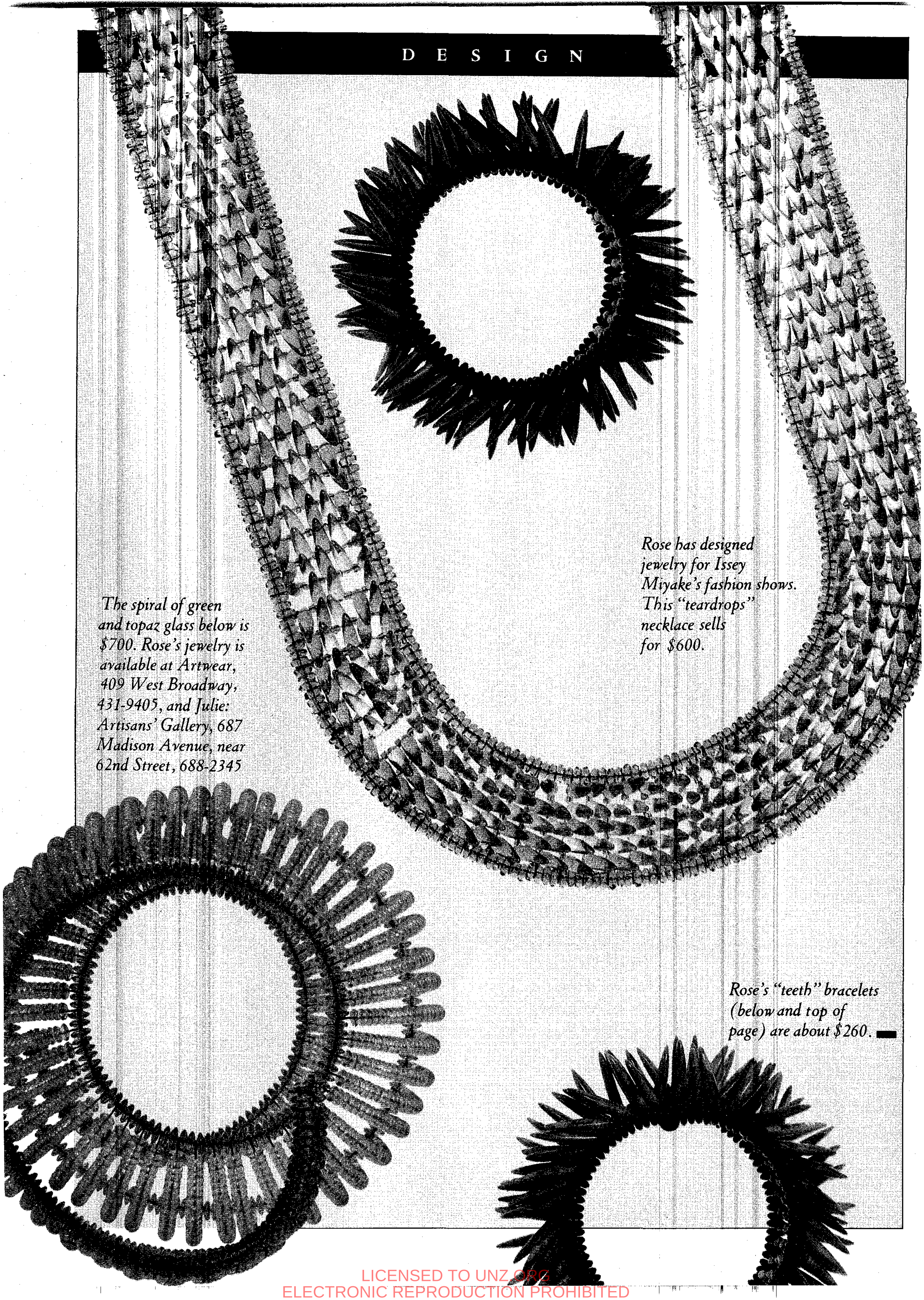
The "seascape" at left is made from metal mesh festooned with strings of beads that seem to undulate.





Rose often displays her glass-bead collars like sculptures. This spiral of red glass beads is $700. The gold-glass-and-crystal collar (opposite page, top) sells for $1,000.

Rose works only by daylight, provided by her West Broadway loft's spectacular windows. Along the wall is a "cityscape" of metal mesh sown with golden glass "grass."



The spiral of green and topaz glass below is $700. Rose's jewelry is available at Artwear, 409 West Broadway, 431-9405, and Julie: Artisans' Gallery, 687 Madison Avenue, near 62nd Street, 688-2345

Rose has designed jewelry for Issey Miyake's fashion shows. This "teardrops" necklace sells for $600.

Rose's "teeth" bracelets (below and top of page) are about $260. ▬

Theater/John Simon

DARK DIASPORA

"...South Africa's *Poppie Nongena* is exhilarating. Nicol Williamson, good as he is, misses the poetry in *The Entertainer*..."

Seedy decadence: *Williamson as Osborne's Archie.*

Poppie Nongena IS SANDRA KOTZE AND Elsa Joubert's adaptation of Joubert's South African novel based on the true story of a black woman and her family. I urge you to go to St. Clement's and catch it—not because it's a great work of art (it isn't) or a major statement against apartheid (though it is that, too), but because it is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in an endless hailstorm of stupid, cruel injustice.

We follow the fortunes and misfortunes of Poppie from relatively carefree girlhood at 13 to a worn and bruised 36, when, having raised four children under the most trying of circumstances, having offered passive but great-hearted resistance to "the Law"—the brutal, mindless but cunning and inexorable enemy—she finally can do no more. She has passed the torch of perseverance (which, unlike some of her relatives, she has never used as a firebrand) on to her children by bringing them up humanly under inhuman conditions at the cost of continuous sacrifices. The rest is up to them.

What makes the story of Poppie and her immediate and extended family so moving is that the play never tries to move us deliberately. Well, maybe once—when Poppie receives in a small, cheap, battered suitcase the entire legacy of her husband, Stone, dead partly from TB and even more from the hardships inflicted by the Law. There has been scant show of emotion between the spouses while they were together—although, mostly, they were separated by harsh ordinances or necessities; now Poppie takes out a few shabby, shapeless garments and a piece of crockery or two. Soundlessly, she handles them as if they were the Holy Grail. Perhaps they are.

Otherwise, the aim is to keep us dry-eyed, as if Brecht were at the controls. There are no salient tragedies: No one gets tortured or killed; starvation stops short of death. There is violence, but it is stylized, emblematic. The various Afrikaners (all aptly embodied by Maggie Soboil and Alex Wipf) are generally unpleasant but less than monstrous. What *is* monstrous is the Law, which uproots, disperses, variously degrades and enslaves the black majority, without (at least here) resorting to anything beyond chicanery, albeit of a much more than merely petty sort. A chicanery that breaks up families, deracinates inhabitants, reduces people to slave laborers and obliges them to carry passes that are scarcely obtainable and always in need of renewal. A Law, moreover, that is doubly inhuman by being also erratic, inconsistent, unpredictable, inscrutable.

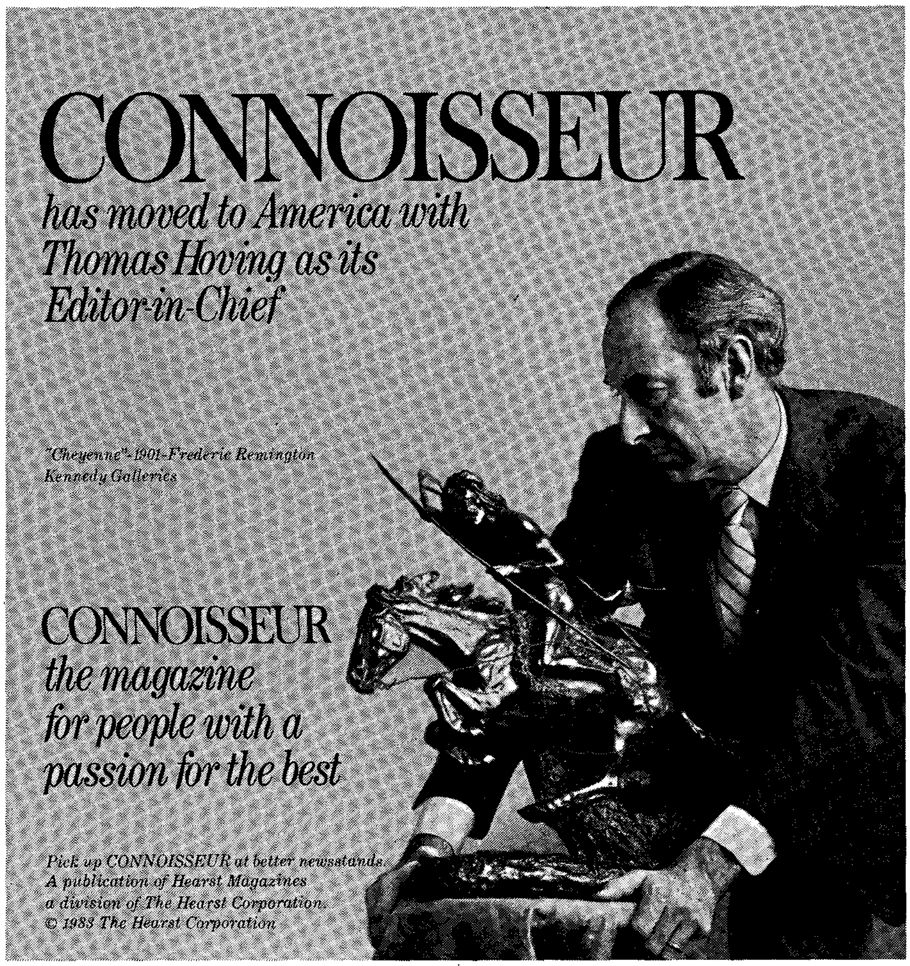
And how do Poppie and her splendid mother, Ma Lena, and her various brothers, uncle, and husband react? A few of them with open rebellion, but most by extraordinary adaptability, indomitable endurance, and letting off of grievances in eloquent exclamations and song. For they do cry out their complaints, and they do sing: beautiful, simple, mostly traditional songs, composed or arranged by Sophie Mgcina, who also plays both Ma Lena and Lena's mother (almost everyone doubles and triples). As for the spoken plaints, they are language stripped to its bare bones: You can no more argue with it than with the human skeleton.

Of the six black South African performers I cannot say whether they are acting or just being. Either way, they get to the essence of things, and they make whatever happens on the near-bare stage awesomely matter. Thuli Dumakude's Poppie ages compellingly without recourse to makeup and becomes heroic in the most unassuming, unspectacular way. Very good, too, are Seth Sibanda, Tsepo Mokone, Fana Kekana, and especially Selaelo Maredi as the tubercular Stone, who accepts the heaviest blows with no more than a deprecatory gesture.

There are problems with *Poppie Nongena*. It betrays its novelistic origins by being a little too episodic, by skipping over or compressing too much, by sometimes looking a bit contrived in the theatrical milieu. And there are moments when you wish the writing would rise, without forfeiting simplicity, to that added, poetic dimension the best of Fugard attains. Still, Hilary Blecher has staged it all starkly and persuasively, getting the most out of, say, a tiny procession carrying a few pitiful belongings from a shabby abode to a shabbier one, and Jon Ringbom's minimal scenery contributes mightily. In a sense, *Poppie Nongena* is altogether minimal theater, but it carries a maximal impact.

The Entertainer WAS PROBABLY JOHN Osborne's last wholly successful play, but the current revival at the Roundabout makes it look rather like one of the angry middle-aged man's later, hollowly attitudinizing or shrilly monotonous ones. Archie Rice, the second-rate vaudevillian who, both on- and offstage, against a background of the Suez debacle, symbolizes the decline of Britain, has to be played by someone like Olivier, who created the role. And who else is like Olivier? Nicol Williamson is

Photograph by Martha Swope.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first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism; when he lets Archie's emptiness gape through the jaunty façade, he is properly frightening. He also does the music-hall turns expertly, and breaks down effectively in the end. But, unlike Olivier, he isn't charming. You do not get the sense of waste, of something potentially fine being corroded. What Olivier exuded sublimely was a kind of bemused, little-boyish ruefulness under the dry rot: He had the poetry of decay; Williamson, however grinding, has only its prose.

Frances Cuka is marvelous as Phoebe, Archie's long-suffering wife, because she makes no play for our sympathy. She is an unlikable character, but even such a one, exactly observed and projected, can be pitiable, and that is what Miss Cuka gets magisterially across. As Archie's father, Billy, a grand, old-time vaudevillian emblematic of Britain's former glory, Humphrey Davis is woefully inadequate; we need a George Relph or Roger Livesey. As daughter Jean, Ellen Tobie is surprisingly adequate, but this underwritten part requires brilliance. The rest are dead losses. The staging by William Gaskill was (one hears) taken over by Gene Feist; it is undistinguished. The scenery by Michael Sharp, the costumes by A. Christina Giannini, and the lighting by Barry Arnold are all competent enough.

There is, however, one additional grave problem: There have been too many plays about the decline of Britain, right down to the current *Plenty,* complete with Suez crisis. It's not the fault of *The Entertainer,* which may have been the first and cleverest, but the best commodities are devaluated by a glut on the market. With another Olivier, perhaps. With a flawless supporting cast and staging that gets all the rhythms and modulations right, maybe. As it is, the event, though not shameful and perhaps even seeable, just isn't necessary.

The Gilded Cage AT THE PRODUCTION Company is a retelling of the too-oft-told Evelyn Nesbit story in terms of period and not-quite-period songs doctored by James Milton, who conceived and directed this lackluster entertainment. Yet three lights pierce the dimness. As Harry Thaw, Robert Stillman manages to make craziness threatening yet comic, as required here, in neat balance; as the piano-playing and singing *commère,* Polly Pen is perfectly demented and utterly adorable. And as Evelyn, there is Marianne Tatum. That a performer of such opulence in acting, singing, movement, looks, and presence should be relegated to such impoverished Off-Off Broadway trivia proves (as if proof were needed) that Broadway has lost its marbles. ■

Music/Peter G. Davis

BRAVO, JUILLIARD! ADDIO, DIVA!

"...The Juilliard Quartet, Beethoven in its bloodstream, is better than ever. And we may have heard the last of Caballé..."

THERE IS SOMETHING UNCANNY ABOUT string quartets. The greatest ones, past and present, have always consisted of individuals who somehow blend four strong personalities into a satisfying musical unity. Even more inexplicable is a quartet that manages to develop and refine its performances over the years and still maintain a distinctive identity, despite occasional changes in personnel. Anyone who has followed the progress of the **Juilliard Quartet** through the past three decades must have been struck by this phenomenon, particularly evident on the group's new recordings of the six Bartók quartets (CBS 13M 37857) and at a recent Carnegie Hall concert that featured Beethoven's three Op. 59 quartets.

The Juilliard at 36: *Bartók and Beethoven played with youthful freshness, mature vigor.*

In one sense, the three Bartók cycles recorded by the Juilliard—dating from 1949, 1963, and 1982—represent the ages of Mann: Robert Mann, the quartet's first violinist, has been the one constant presence since the ensemble was founded in 1946. Mann's tastes and guiding hand must, to a large degree, have shaped the Juilliard's evolution, a process vividly audible on these discs. In 1949, the Bartók quartets were still new, to players and audiences alike, and this young team tears into the notes with all the heady enthusiasm of four musicians discovering six challenging masterpieces for the first time. Fourteen years and many performances later, the interpretations have become less impulsive and more thoughtfully worked out, without any loss in vitality. Today's Juilliard plays Bartók with the mellow wisdom of middle age, temperately examining every subtle detail while cultivating an expressive warmth and rhythmic vigor that reveal more of the music's secrets than ever before.

The Carnegie Hall Beethoven concert was also a rewarding musical event, partly because it presented a rare opportunity to hear the three works performed in sequence—most quartets make up their all-Beethoven programs by choosing one score apiece from the early, middle, and late periods. Heard together, the Op. 59 quartets give us a special perspective on the composer during a crucial phase in his development. They were written around the time of *Fidelio*, the Fourth and Fifth Symphonies, the Fourth Piano Concerto, the Violin Concerto, and the *Appassionata* Sonata—two years of staggering creativity that has possibly never been equaled in the history of Western music. Beethoven has also been in the Juilliard's bloodstream from the group's inception, and these were penetrating performances, absolutely fresh in spirit and always acutely discerning in their perceptions.

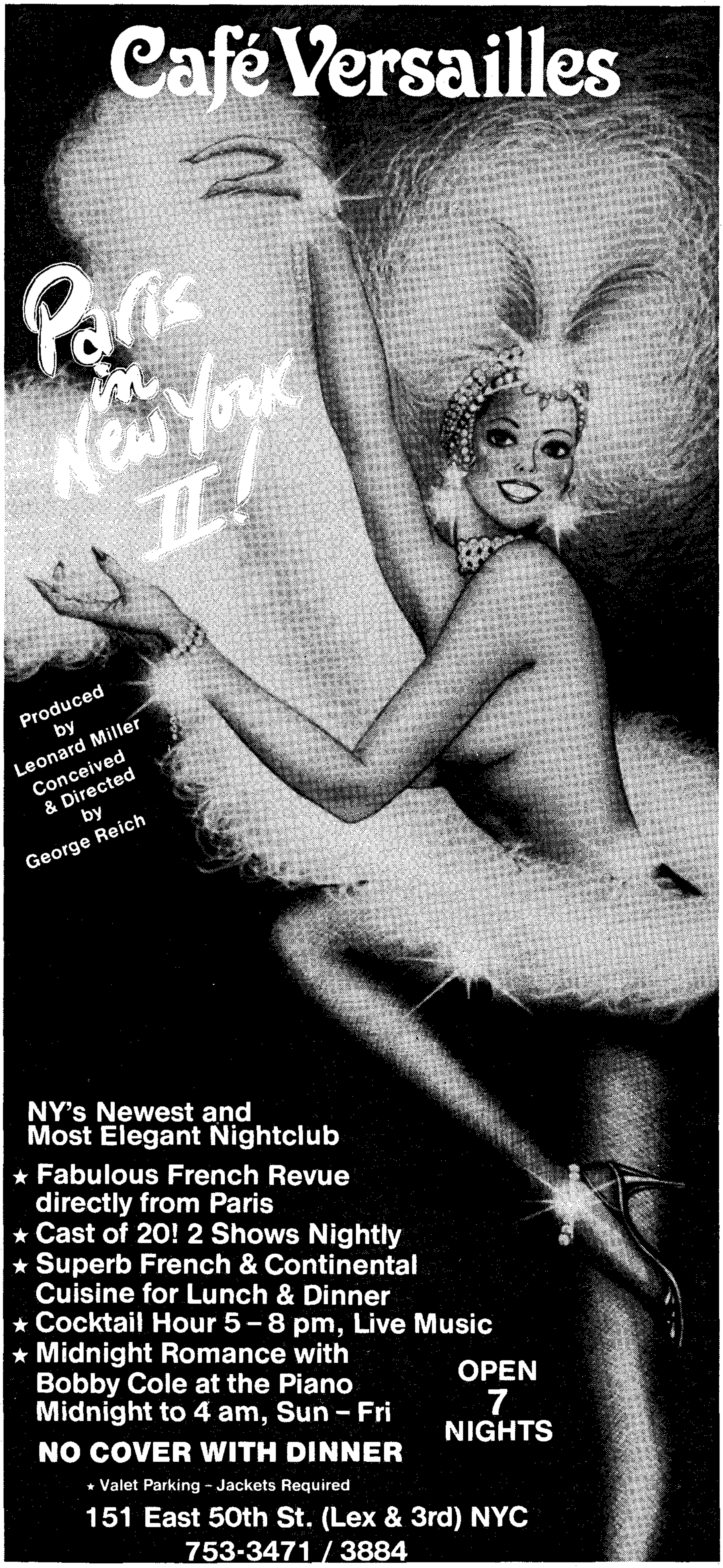
Montserrat Caballé, THE WORLD'S champion no-show prima donna, has done it again. Her most recent last-minute defections, a Carnegie Hall concert performance of *Semiramide* and a Fisher Hall recital two nights later, sent the whole New York music community into a raging tizzy and soured everyone except her most forgiving fans. Even divas are entitled to be ill, but Caballé's chronic ailments are beginning to look just a bit suspicious. In fact, for all practical purposes, they may have effectively put an end to her singing career. Although one of opera's biggest box-office draws, Caballé has become such a high-risk gamble that most major organizations are no longer willing to take a chance on her.

This time the indisposition was officially reported as a mysterious overnight viral infection. Last fall, gastroenteritis interrupted her appearances with the San Francisco Opera. Phlebitis always seems to flair up when Caballé is scheduled to sing at the Metropolitan, which has evidently stopped courting her for good. Unspecified medical problems accounted for her failure to appear in La Scala's recent *Anna Bolena* revival, an announcement that came only minutes before curtain time. The audience promptly rioted, and the performance was canceled. A *Turandot* at La Scala had followed a similar scenario, except that management prudently waited until the Act I intermission to break the news that its leading soprano was not available. I could go on: The Opera Orchestra of New York has been left in the lurch more often than Eve Queler probably cares to remember.

Is Caballé a pitiable creature constantly riddled with disease or a very capricious woman who actually enjoys disappointing audiences and giving impresarios heart failure? No one seems to know for sure. Ever since she burst on the international scene eighteen years ago—an eleventh-hour replacement

Photograph by Jack Mitchell.

Café Versailles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herself in a Carnegie Hall concert version of *Lucrezia Borgia*—the soprano has successfully kept her offstage life and personality pretty much under wraps. I spotted Caballé informally just once, years ago, sitting in front of me at a City Opera performance of *Carmen* that featured her husband, Bernabé Marti (what ever happened to him?). Succumbing to an attack of the munchies during Act III, she suddenly dove into an ample handbag, withdrew half a chicken, and nonchalantly picked the bones clean during Micaela's aria. Was this, I wondered, some sort of gross clue to the real Montserrat Caballé?

Of course, what really must be judged is the voice, and that, for me at least, has always seemed a perfect mirror image of her unpredictable professional conduct. Frankly, if I were running an opera company, I would not put up with either her singing or her behavior, both highly erratic. Few could argue about the sheer quality of Caballé's vocal endowment—an innately gorgeous instrument with its caressing pianissimo half tints and ability to open up excitingly above the staff—but you never know what she is going to do from one moment to the next, and I suspect she doesn't either. Listen to Caballé sing almost anything, and the notes usually sound mindlessly stitched together, with only the vaguest conception of how phrases ought to be shaped or in what direction they should be guided. Her expressive effects—and she commands an arsenal of them—are often scattered about arbitrarily and with blithe unconcern for the most elementary basics of good musicianship.

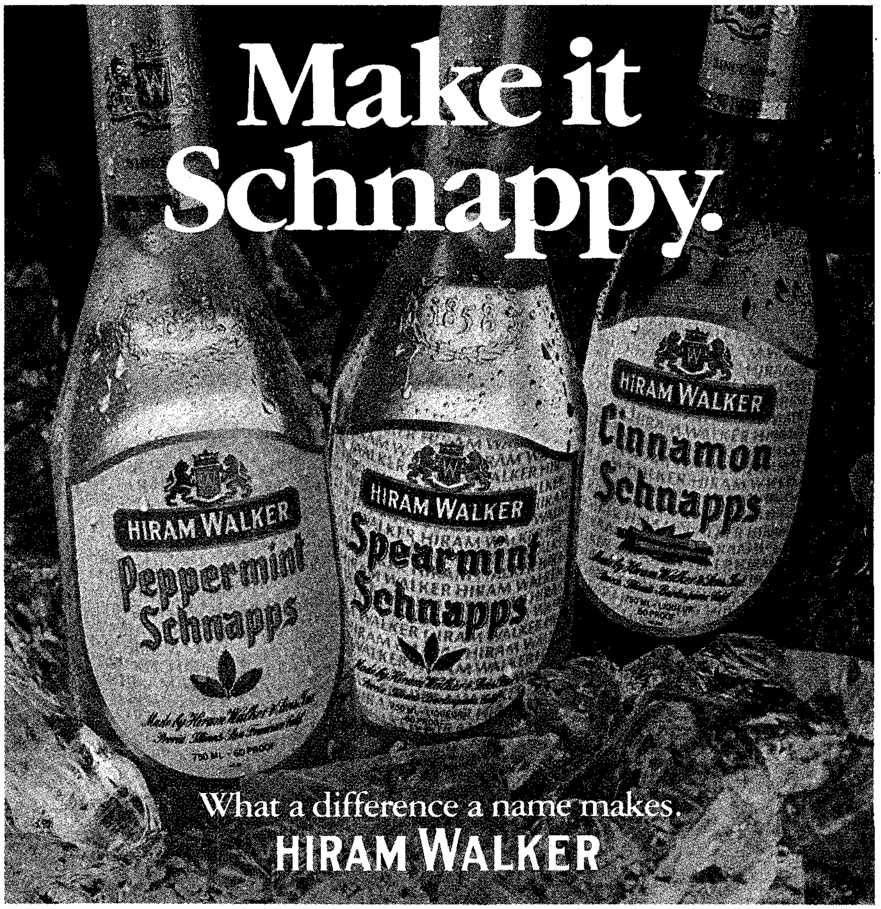
Such cavalier performances would never be tolerated from an instrumentalist, and it is a sad comment on an opera public when it will madly applaud pretty sounds so devoid of all musical sense. Perhaps the nadir of Caballé's scatterbrained art was an *Ariadne auf Naxos* at the Met several years ago, much of it inaccurately sung and vocalized on nonsense syllables, since she apparently had never bothered to learn the words. Even for this she was rapturously received, and few critics seemed to notice either. If Caballé can get away with a performance like that, walk off with rave reviews, cheers from the crowd, and a big fee to boot, why should she care about anything as irrelevant as artistic responsibility? Too bad—tragic, in fact; a glorious voice has gone to waste and a potentially great singer, in more ways than one the last of the old-time prima donnas, may have made her final dishonorable exit.

Semiramide PROCEEDED SMOOTHLY without Caballé—Carnegie Hall had obviously been prepared for the inevitable cancellation—and it would be pleasant to hail June Anderson's performance in the title role as the sort of Hollywood fantasy that creates a star overnight. Anderson had just sung a run of the same opera in Rome, and she handled Rossini's florid music stylishly and with technical polish. But her voice, though attractively textured and always reliable, lacks a distinctively individual timbre—the one vital ingredient that might single her out from dozens of other accomplished young sopranos. This was a fine piece of singing, but the electric sparks stubbornly failed to flash. Even at that, anyone who had primarily come to hear *Semiramide* could scarcely have been disappointed.

The opera is Wagnerian in length but well worth a patient listener's undivided attention—Act I alone lasted two hours and a quarter in this slightly cut version conducted by Henry Lewis. Rossini's last work for the Italian stage, *Semiramide* is conceived on a gigantic scale and unfolds at a slow trudge, but every note is important—abridging the score, an expedient adopted in most modern performances, only destroys its internal balance and carefully planned formal structure. Of course, expert bel canto specialists are absolutely essential, and for the most part this cast delivered the goods creditably, at times even spectacularly. Samuel Ramey, especially, surpassed himself as Assur, tossing off the role's coloratura with superb flexibility, discipline, and tonal allure.

Marilyn Horne is the main focus of Carnegie Hall's three-part resurrection of seldom encountered serious Rossini operas (*Tancredi,* the final installment, will be performed on May 22), and her presence alone justifies the undertaking. She has been singing Arsace splendidly for twenty years, and it must be the most demanding part in her repertoire. Needless to say, no other mezzo-soprano today commands such hair-raising agility and zesty vocal flair, even if the results sometimes sound a trifle chilly and mechanical. Rossini is occupying most of Horne's attention these days, and she is far better suited to the composer's grand tragic operas like *Semiramide* than to his comedies. A new recording of *The Barber of Seville* (CBS I3M 37862), in addition to being burdened with other variable soloists, finds her too overbearing and charmless for such fizzy music.

A ubiquitous presence in New York this season, Horne also turned up a week later in Tully Hall for the first of three recitals, this one devoted to songs in Italian and English. Although singing over a cold and on her forty-ninth birthday (a big cake was wheeled out before the first encore), Horne had the audience hanging on every note and seemed none the worse for her indisposition. Obviously it takes more than a few pesky germs to lay this indomitable vocal apparatus low. ■



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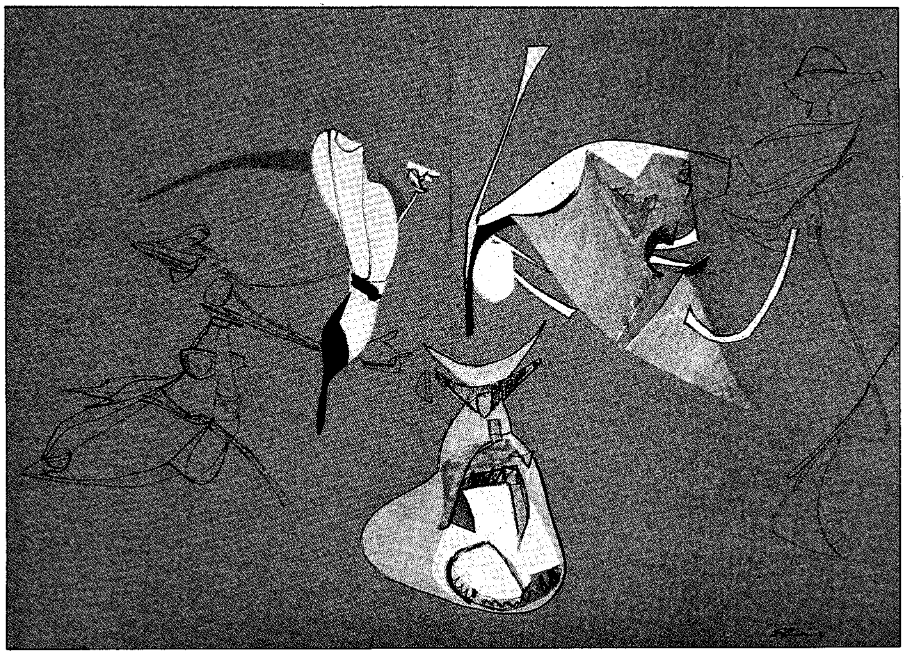
"...Eva Hesse's drawings avoid any identification with a school; instead, they celebrate a profound sense of freedom..."



Force and quality: *An untitled Hesse at the Grey Art Gallery.*

AFTER HER DEATH, IN 1970—OF BRAIN cancer, at 34—Eva Hesse became something of an art-world James Dean, both to artists she had influenced and to those of us who merely admired her work from afar. Young, brilliant, troubled, and sincere, a woman trying to reconcile herself to a male art world before feminism could arrive to give her support, Hesse was on the way to success in spite of it all when the fatal tumor halted her progress. Her exit was as sudden as Dean's, and as much of a shock to her smaller audience. In 1964 she had discovered the fleshy translucence of cast resin and had immediately seen the material's possibilities. Though fostering no obvious allusions, her art was laced with an odd wistfulness and sensitivity. In barely half a decade, her sculpture arrived at a formal elegance that combined serial processes and natural form, an organic approach that seemed in the late 1960s to sum up the preoccupations of a good portion of her generation. Even in the 1980s, a moment otherwise not much in sympathy with the organic or the systematic, her appeal endures.

Hesse's reputation is based almost entirely on the sculpture, so it was with some surprise that I came across a show of her drawings, organized by Ellen H. Johnson for the Allen Memorial Art Museum, at Oberlin College, and now at N.Y.U.'s Grey Art Gallery. A handful of paintings and very early wall sculptures are simultaneously on view at Metro Pictures Gallery, and along with six sculptures at Grey they reveal that Hesse's career contained more breadth and poignancy than we had suspected in 1970. Even these revelations wouldn't justify the scope of Johnson's undertaking, except that the drawings are wonderful, witty inventions that resemble her sculptures only in their force and quality. If we didn't see much of this "other Hesse" a decade ago, it's probably because the drawings' break with the past is not as complete as the sculptures'. When Hesse approached drawing she remained conscious of a horde of artist heroes, including Leonardo da Vinci, whose landscapes she briefly emulated. The works from 1964, especially the untitled drawing reproduced here, hint at affinities with Arshile Gorky and the sorts of abstraction that entered the New York School through the Surrealists. But Hesse copied no one; her drawings avoid any identification with a school or movement, and celebrate instead a profound sense of freedom.

Hesse's images always exist within an unfettered space without ups or downs or dimensions. Though she changed styles about once a year, that free space remains the same, even when the images have become targetlike circles set down in regimented rows. When the circles finally meld into windowpane squares sketched in silvery non-colors, like exhalations of light, the space that surrounds them is still as pure as ever. Hesse said that her drawings were more like paintings, and it's true; the paintings, on the other hand, are uninteresting recitals of the shapes in the drawings, made flat and tepid by an absence of that perfect space. It's tempting to suggest that she found a release from anxiety in the freedom of the white page, but the drawings clearly were powerful enough in their own right, and the only necessary observation is the one that links their particular beauty with her particular intelligence. (Grey: 33 Washington Place; through February 19. Metro: 169 Mercer Street; through January 29.)

JUDY PFAFF HAS COVERED HOLLY Solomon Gallery with what appear to be—paraphrasing the wag's remark about Duchamp—the remnants of an explosion in a macaroni factory. Splotches of paint, spirals and patches of plastic, scraps of plywood, brass, copper, steel, sheet metal from Long Island, and fascinating junk spread out over walls and ceiling and threaten to snare the hair of passersby. We have entered Pfaff's characteristic terrain, and about us rages a storm of allover sculpture.

A graduate of Yale's art school, Pfaff made her first big splash in New York in 1979 at the Neuberger Museum, at the State University at Purchase, where she took over an enormous room and filled it with an art student's sly and witty summary of this century's visual clichés, done up in a sort of plastic confetti. Her first show at Solomon, the following year, seemed tentative, but her second appearance makes up for whatever self-doubt she may have suffered after her instant fame. Like Jonathan Borofsky, who spreads his drawings and dream notations over all six sides of a gallery's cube, Pfaff has extended her art into real space; unlike Borofsky, she is not interested in psychological effect, but in drawing in that "real space" with real materials. Frank Stella's recent paintings have also tried to claim that space by pushing parts of themselves out into the room until they come close to being sculpture. Stella must turn to garish colors and glitter to keep his works in the realm of painting. Pfaff doesn't need to work so hard. Her "drawings"—especially a set of smaller and more "painterly" works in an adjoining room—are as literal in their use of space as Stella's, and more graceful. Each covers about a four-foot wall section and is a dense, throbbing cloud of tangled lines and planes that form a composition almost without intervention by the artist; they seem to have assembled themselves naturally, like primordial condensations of gas drawn together by gravity, ready to become stars. (392 West Broadway; through January 29.)

I PUT OFF A TRIP TO ELLSWORTH KELLY'S new sculptures at the Whitney, since his paintings—whatever their impact on the 1960s—have never moved me. Their indifferent perfection produces in me perfect indifference. I expected the same from the sculptures, which date mostly from the last 2 or 3 years (though the show actually spans 30 years) and are cut from flat sheets of steel or aluminum, materials with qualities even more anti-illusionist than a single color of paint on a single plane of canvas. But no, the new sculptures are not as bland as a Sherwin-Williams paint chip. They have a slab's enormous mass and a foundry-scuffed skin, two attributes Richard Serra discovered and exploited some years ago. And they are perfect planes, so when the calibrated arc of a cutting torch takes a curve of steel off one side, they can become quite monumental minimalist edifices. We've seen this feat performed before, and not just by Serra. But why shouldn't Kelly try to join the sculptors of his generation? (945 Madison Avenue, at 75th Street; through February 27.)

PHOTOGRAPHER LINN SAGE WAS TRAINED by art historians, not camera technicians; her gift for witty pictures clearly owes something to her independence from photographic conventions. Her first major New York show celebrates the bizarre associations a camera lens can create: between Matisse's sculpture and the nearly identical head of an old woman; Morris Louis's stripe paintings and a girl in a striped T-shirt. A woman's shadow sprawls and spills over a rock in Maine; lights perch on Broadway buildings like space-monster antennae. Hers is a modest, engaging humor, and I pray that it stays that way. (Marcuse Pfeifer Gallery, 825 Madison Avenue, at 69th Street; through February 4.)

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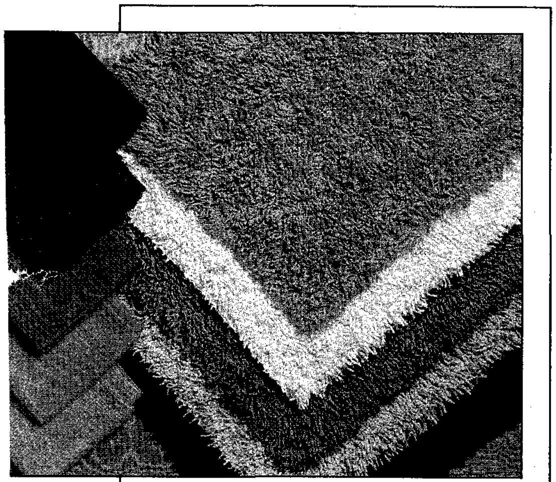
By Nancy McKeon and Corky Pollan



Water Colors

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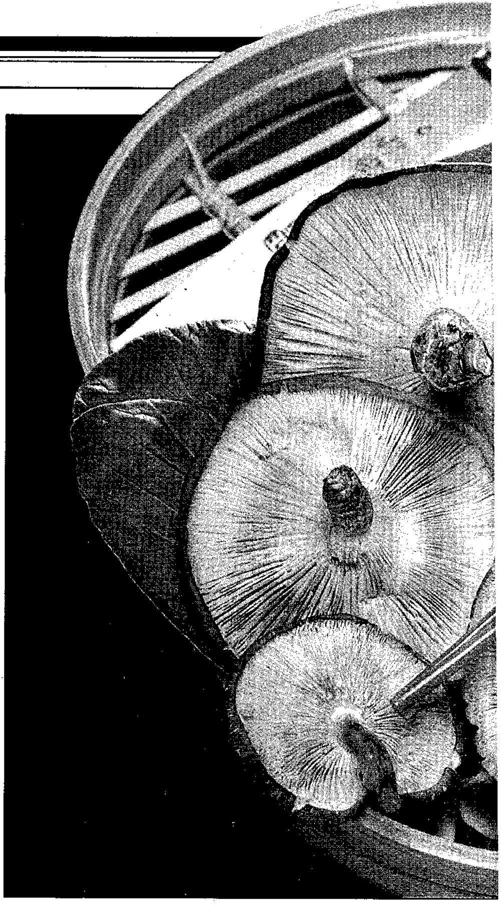
That Champignon Season



Brown, soft, and pungent, these fresh shiitake mushrooms taste of the dark, cool forest. The ten- to twelve-inch-wide wonders are cultivated in the Shenandoah Valley of Virginia from imported Japanese spores. Smaller counterparts, just as wonderful, come from the West Coast. Steam them for five minutes in a bamboo steamer and serve with soy sauce. Or sauté half a pound of the mushrooms, quartered, for six to eight minutes in four tablespoons of melted butter, half a tablespoon of dried tarragon, and one tablespoon of soy sauce. Small shiitake mushrooms are available now at Balducci's for $4.99 a quarter-pound (the giants will be back in March). And a domestic cousin of the shiitake, grown way up in Vermont, is $9.50 a pound at Dean & DeLuca. **—Colette Rossant**

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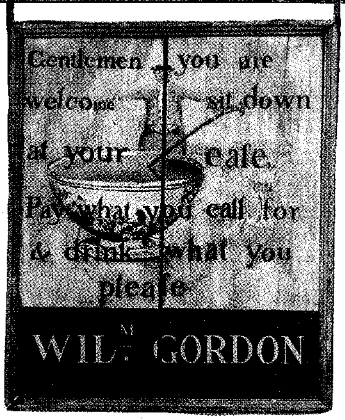

In the Public Interest

Some people use their neighborhood bar as an after-hours bank, others to find a date for Saturday night. How even more vital this gathering place was in the eighteenth century is made clear in the cozy exhibit currently on view at the Fraunces Tavern Museum. The display's a winner: If the Windsor chairs don't get you, the tavern signs will.

"TAVERNS: FOR THE ENTERTAINMENT OF FRIENDS AND STRANGERS"/*Fraunces Tavern Museum/54 Pearl Street/425-1778/Monday through Friday 10 a.m. to 4 p.m./Through June 10*

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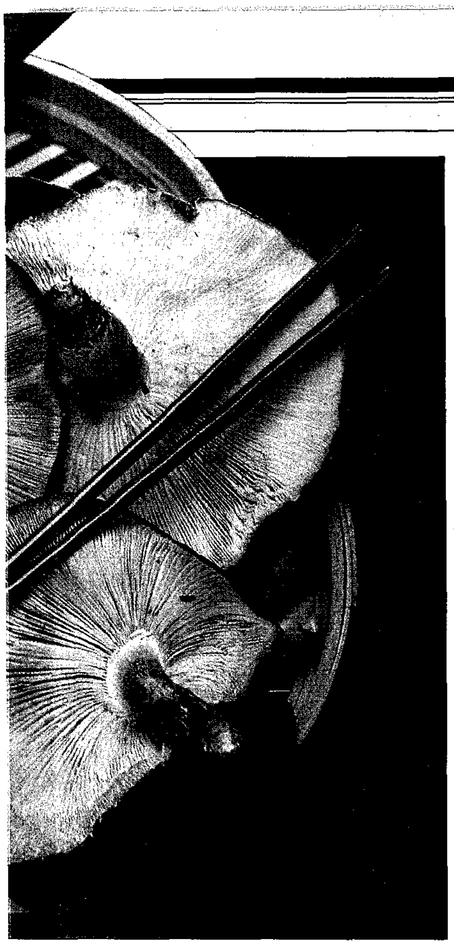

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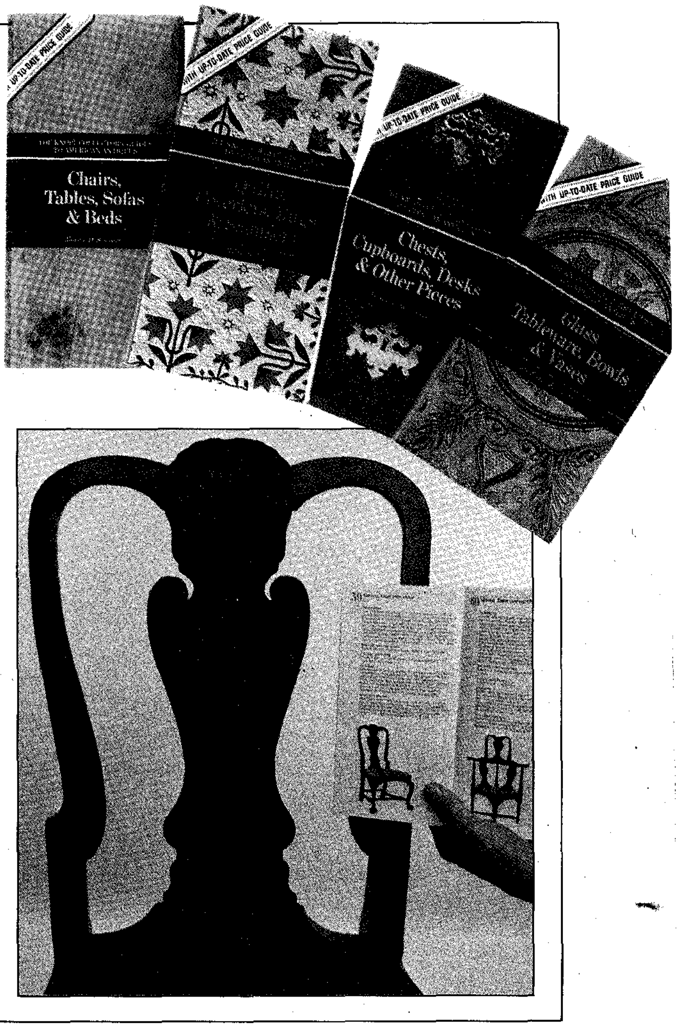
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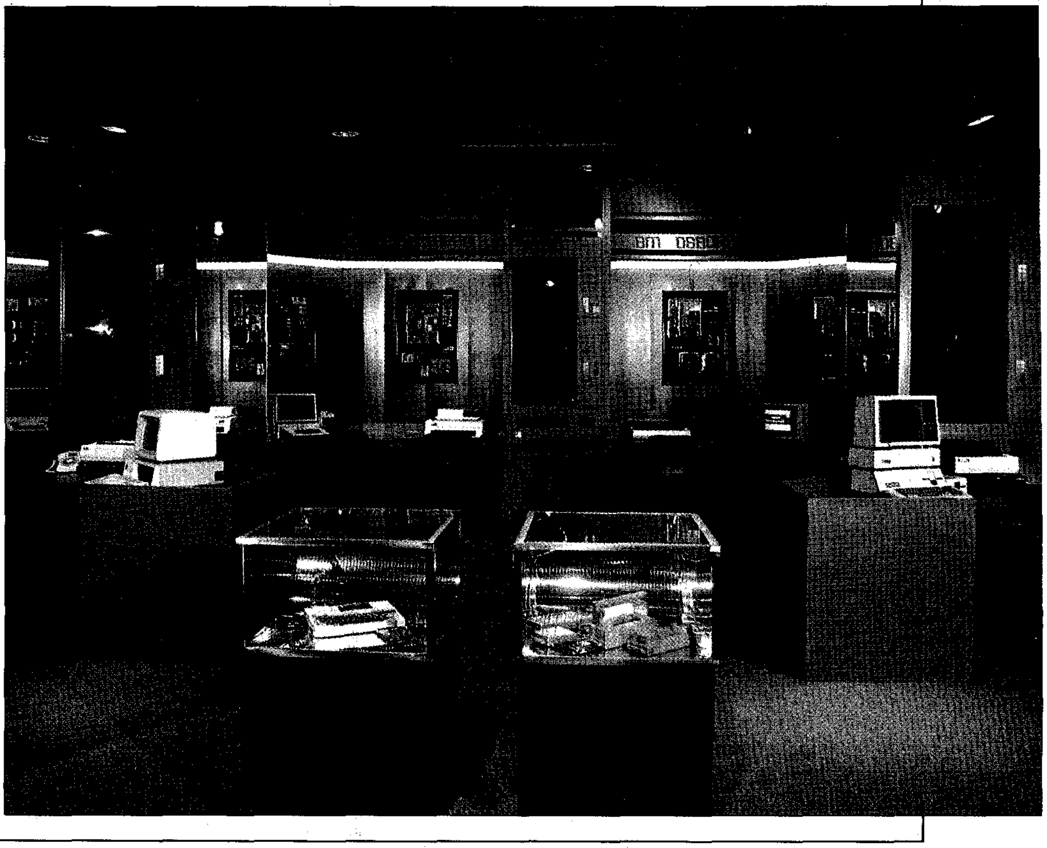


Photographs: top and center right, S. Baker Vail (Queen Anne side chair courtesy of Israel Sack, Inc., N.Y.C.); bottom, Daniel Quat.

Movies/David Denby

MARX AND FREUD MEET WAGNER

"...Syberberg's *Parsifal* may not produce the deep emotions of a great staged version, but it has its own furious intensity..."

A MOVIE VERSION OF WAGNER'S FINAL opera, *Parsifal*—over four hours of slow-moving music and imagery—would seem to be the ultimate Teutonic folly. Directed by Hans Jurgen Syberberg, who earlier gave us the seven-and-a-half-hour *Our Hitler,* **Parsifal** has been offered instead as the summa of German art. And yet Syberberg has his own subversive and partly mischievous ambitions as well. He uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, and Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant ever since. Rather than build the monumental, cathedral-like sets—austere, hieratic, gloomy—employed in most stage productions of the opera, he creates his own bizarre look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of a Max Ernst painting. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Antichrist, sitting with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby.

If you've never been interested in Wagner, this much about *Parsifal* may already be enough. What, after all, is this endless fuss *about*? Who are these boring fanatics—the Wagnerites—walking around with glazed eyes? Are they all crazy? Well, yes and no. It's an acquired craziness, and I certainly wouldn't recommend this movie to anyone coming to Wagner cold. What you should do is get hold of a recording of the opera's orchestral prelude. (Bernard Haitink's on Philips will do fine.) The gigantic span of the opening phrases, ascending slowly to the top of an ecstatic arc and then sinking gently into silence, poses a kind of question, both yearning and anguished. The answer comes a moment later—a series of slow, solemn brass fanfares, growing in richness and warmth and broadening out to a climax of staggering power. The music never increases in tempo, but the effect is that of an immense, illimitable unfolding—magnificent strength gathered, tensed, and majestically released. Now, if any of this raises a tingle, you're probably hooked. Within a few weeks you could be gazing at the horizon and tripping over cracks in the pavement as you sing bits of Wagner's doggerel German to yourself. The infatuation usually begins with a simple emotional response to the sound of Wagner's orchestra.

Syberberg wants to produce complex emotions, not simple ones. Some of his inventions are provocative—they suggest meanings that could conceivably be wrenched from the text. That Amfortas's incurable wound is actually carried around on a cushion like a crown tells us what an obsession it has become for all the suffering, unredeemed knights of the Grail. When Kundry tries to seduce the young, virginal Parsifal by speaking of his mother, she presents a bared breast to his lips—a Freudian shocker, but justifiable. On the other hand, I see no reason at all for splitting Parsifal, once he resists Kundry, into two—an insipid girl as well as a boy—or for eliminating virtually all the specifically Christian symbolism and iconography from the work. Like Nietzsche and Mann before him, Syberberg must feel that the elements of Christian myth are just a façade for psychosexual drama. The difference is that they hated the opera and didn't try to stage it. Syberberg's notions about Wagner and art history can be distracting and infuriating, especially since the music never lets us forget this is an opera about redemption.

Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte Carlo Philharmonic and an international cast in a perfectly respectable performance) and then got actors to lip-sync the text with incredible accuracy. They appear to be singing on the set as they act, but since we hear the singers' voices, not their own, the acting has some of the powerfully abstract quality of silent-film acting. As Kundry, the woman who laughed at Christ's agony and thinks she can redeem herself by seducing holy knights, Edith Clever gives a performance of such physical passion and psychological richness that one is transported beyond the awkwardness of what she's doing. Hands upraised in full emotive power, Clever achieves the restless fluidity, the conflict

Grand finale: *Amfortas (Armin Jordan) and Kundry (Edith Clever) lie in state.*

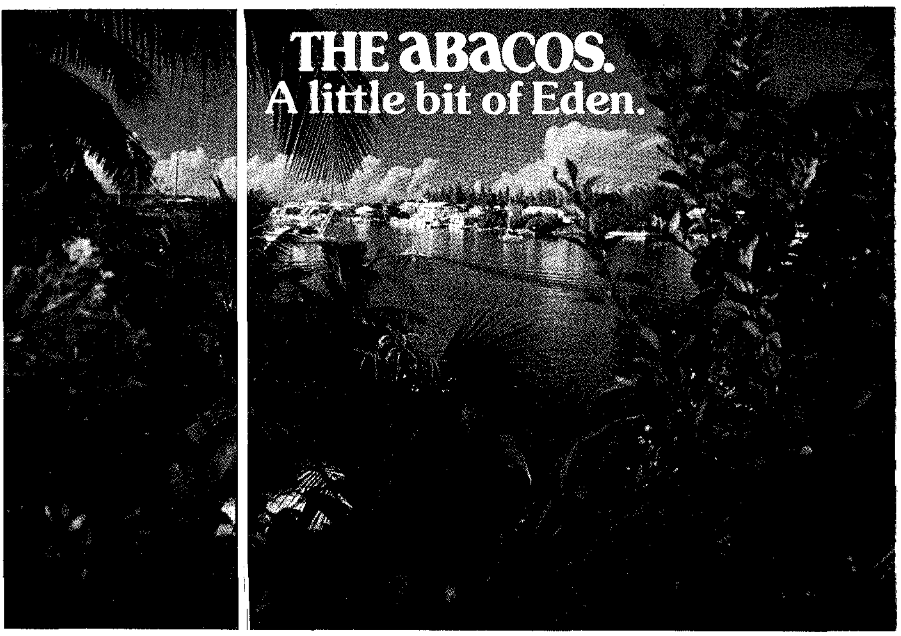
between warring emotions that once led people to refer to screen actresses as "divine." Syberberg's busyness may not produce the deep, harmonious emotions of a great staged or recorded *Parsifal,* but it does have its own furious intensity.

"SO MY OLD LADY'S A DYKE. BIG DEAL." Thus speaks thirteen-year-old Spencer (Jesse Solomon) to Lianna (Linda Griffiths), the lady in question. "I'm not your old lady, I'm your *mother,*" she says with some heat, ignoring the rest of her son's remark. In **Lianna,** written and directed by the novelist-filmmaker John Sayles, the familiar labels, formerly used as insults, have lost most of their sting. Most but not *all:* The movie is set in a sophisticated academic community in the Northeast, and the characters are not quite as hip as they would like to be.

Having married her English-professor husband (Jon DeVries) when she was a student, Lianna has raised his children (there's a little girl too), endured his sarcasms, and sacrificed her own life (she dropped out of school). When she falls in love with Ruth (Jane Hallaren), a professor of child psychology at the college, she immediately abandons home, husband, and kids. In this contemporary *Doll's House,* the wife leaves for another woman, and the movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, but finally joyous self-acceptance as a homosexual. *Lianna* is a comedy with an earnest, didactic side to it. It's a gentle—and gently evasive—rallying cry for oppressed wives.

Sayles uses the same techniques here as he used in his 1980 low-budget triumph, *Return of the Secaucus Seven.* Working in the college milieu, he writes dialogue for people who communicate with one another through self-conscious joking—and also through the latest clichés in "self-realization." Since his actors tend to be rather threadbare in manner, we can't always tell whether the clichés are meant satirically. Sayles does only the simplest things with actors, and he doesn't have much visual sense. His characters, usually two at a time, hold long conversations while sitting in a room or walking down a road, and the settings and camera movements are strictly functional. Sayles underdramatizes his material, but his untextured style may work for a lot of people; it may allow parts of the audience to concentrate more fully on the relationships, and thus strike people as a higher form of sincerity—the way John Cassavetes' glum, tormented crabbiness did a decade ago.

Linda Griffiths, a Canadian theater actress, is pale and slender, with a vacant, unfocused expression. Her Lianna is a half-finished woman; she has wit, of



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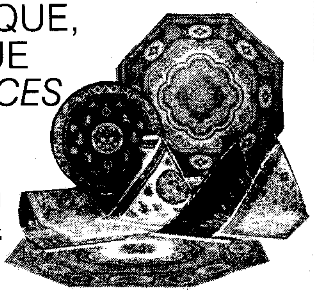

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the rueful-slave variety, but no spirit, no confidence—her smart, embittered husband, who is facing a dead end academically, has defeated her with his ironic sallies ("Just because you can argue better doesn't mean you're right," she tells him).

As the bright children imitate their parents' wit and Lianna sinks in misery, we can see that Sayles has successfully created an archetypal bad modern marriage. But when Lianna falls in love with Ruth, the movie turns vague and a little sanctimonious. Exhilarated, Lianna throws herself on Ruth, demanding a full commitment. She blunders—Ruth isn't ready for that—and Sayles brings sympathy and insight to the dilemma of a newly aroused woman with no place to take her emotions. Nothing much is made of the fact that she flees her house, even though she could easily have stayed and kicked the husband out instead. We can accept that as impulsiveness, but Sayles also makes little of her leaving her young children—her feelings about that go undramatized. At key moments, the movie turns coy; it sets up real-life tangles, then pulls back with a knowing quip, an amusingly inconsequential scene, a cute kid's sass.

And we can't make out what Sayles is getting at with the older, experienced Ruth. Smooth and hearty, with short hair and a wall-to-wall smile that makes her look like an earthbound Peter Pan, Ruth is professionally sincere and utterly impersonal. Her serene understanding of Lianna's dissatisfactions may strike us as fishy. Does Sayles mean her to be a mere seducer? No, probably not, for when the two women go to bed the movie turns as solemn as . . . well, *Parsifal.* The women hold each other like Ming vases, and at the height of their demure passion we hear a whispered chorus on the soundtrack—in *French,* for God's sake. Have Lianna and Ruth gone to bed for a higher aesthetic experience? Lovemaking this sensitive makes me feel like a little kid watching TV—I want to bury my face in a pillow during the mushy parts.

Out of bed, the movie comes to life again. There are good scenes in a lesbian bar, and Sayles, who is tall and rangy, with a Fu Manchu mustache, makes a witty appearance himself as a languid campus wolf—a film teacher. Seeing that Lianna has left her husband, the teacher makes a pass at her, and his inability to take in the simple fact that she doesn't want him is delicately comical. As a director, Sayles is still a gifted amateur, but he has a knowing touch, a talent for anecdote, swallowed embarrassments, the dither and regrets of educated people. I don't think *Lianna* comes within hailing distance of a real movie like *Shoot the Moon,* but it's pleasant enough. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Designer Furs

THE FURS IN THIS SHOWROOM (WOMEN'S sizes 4–14) are fabulous, and a large selection—over 1,000—is on sale here at 20–75 percent off the wholesale prices. Many of the garments are one-of-a-kind, and the following are just a few examples. From Chloé: natural-ranch-mink coat, was $4,000, now $1,995; natural-long-haired-beaver coat, was $2,995, now $1,895; blush-dyed-black-cross-mink jacket, was $3,000, now $1,995; double-tiered coat of white mink (brightener added), was $8,000, now $3,995; natural-tanuki coat with cape collar, was $6,000, now $4,495. From Hanae Mori: natural-Canadian-fisher jacket, was $6,000, now $2,995; white Tibetan-lamb jacket (brightener added), was $750, now $395; gray fox coat with red-fox tuxedo front, was $3,800, now $2,695. From Giancarlo Ripà: dyed-Finnish-raccoon coat, was $4,000, now $1,695; "Metamorphosis" natural-mink jacket, with inlaid design, was $5,500, now $3,995; natural-orchid-mink coat, was $5,000, now $2,995. Also, imported multicolored fox coat that reverses to leather, was $4,500, now $3,595; suede, poplin, and leather bomber jackets reversing to fur, were $500–$1,000, now $300–$700. Checks accepted as deposits only, and merchandise held until they clear; American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted; all sales final. *Goldin-Feldman International, 345 Seventh Ave., near 29th St., twelfth floor (594-4415); Thurs. and Fri. 10 a.m.–7 p.m. and Sat. and Sun. till 5 p.m.; 1/27–30 only.*

Bijoux

A LOT OF UPTOWN DEALERS COME TO shop here for one-of-a-kind treasures. The annual sale brings one-third off all prices. A few examples: silver rings and chains, were $3; 26-in. ropes of Indian garnet beads, were $18; many beautiful coral necklaces, including angel-skin and brain coral, some with heavy silver findings, were $25–$600; old and new silver necklaces, were $20–$100; old ivory bracelets, some with silver findings, were $20–$175; American Indian silver-and-turquoise necklaces, were up to $450; low-grade-silver Chinese needle cases set with semi-precious stones, wearable as pendants, were $40–$60; amber necklaces, old ivory pendants from India, Tibetan bone beads, serpentine pendants, silver cigarette cases, Deco marcasite jewelry, 1940s brooches, and much more. Checks accepted; no credit cards; refunds possible. *Max Nass, Inc., 118 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 2/5.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Bedspreads

IF YOU ARE LOOKING FOR A HIGH-PUFF quilted bedspread with a hand-guided outline at a bargain price, this factory will sell you one on Saturdays. The fabrics are 54-in. all-cotton-warp sateens and chintzes from such famous mills as Ametex, Cohama, John Wolf, Waverly, and others, retailing at $16–$19 a yd. Bedspreads like these sell in stores for $200 to $400, but are priced here at $75 for twin, $90 for full, $110 for queen, $125 for king. The selection of made-up spreads at these prices is limited, but you can have the same spread custom-made in your choice of designer fabrics at 25 percent above the prices quoted here. There are also large numbers of machine-quilted bedspreads in stock at less than half the prices of the above: twin, $30; full, $35; queen, $40; king, $50. In addition, this firm has a large selection of drapery fabrics and will custom-make draperies from these and from your own fabric. Checks accepted; no credit cards; all sales final. *Quiltco Industries, Inc., 135 East 144th St., the Bronx (993-5668); Sat. 9 a.m.–4 p.m. By subway: Take I.R.T. No. 4 Woodlawn-Jerome train to 149th St. station and walk two blocks. Factory is one block west of Grand Concourse. By car: Take Madison Ave. Bridge and get off at 138th St., or take Major Deegan to 138th St. exit. Sale through May.*

No-Frills Skiing

JOLI TOURS IS OFFERING AN UNESCORTED, no-frills package to Anzère, Switzerland, to ski the Alps. It includes round-trip airfare New York–Geneva–New York, seven nights' lodging in a modern condominium with kitchenette and private bath, wine party, and membership in the swim club. You must pay for transfers from the airport to Anzère (entailing cab or bus plus a two-hour train ride, approximately $60 round-trip); a six-day ski-lift ticket is approximately $67. Anzère, which was developed for skiers, has a vertical drop of 3,300 ft., thousands of acres of diverse ski terrain, fifteen lifts, many restaurants and cafés, shops, and a traffic-free plaza for strolling. The package is $689 per person, based on double occupancy; $100 per-person deposit is required with reservation. Checks accepted; airfare portion only may be charged to A.E., M.C., V. Departures are every Wed. through 3/16. *Joli Tours, Inc., 527 Madison Ave., at 54th St., Suite 411 (759-8922); Mon.–Fri. 10 a.m.–5 p.m.*

Goodies

THIS STORE IS CRAMMED FULL OF LITTLE gifts, such as faceted "suncatchers" of Austrian crystal, were $3.95, now $3.50 or two for $5.95; crystal snowflakes, were $1.50, now two for $2; 30 percent off other hanging crystal pieces; desk pyramids of crystal, were $14.95, now $12.95 (smaller versions were $9.95, now $8.50); crystal earrings and stickpins are also at reduced prices; small posters from France, now $1.50 each or three for $3; ceramic wind chimes, were $16.95, now $12.95; dripless twelve-hour candles in rainbow colors, now $1.95 a pair or two pairs for $3; porous-bottomed French pomander vases, allow lavender scent to permeate rooms or closets, were $12.95, now $9.95, including six-month supply of lavender essence; little Chinese diaries with brocade covers, were $3.95, now two for $7; 85-25 rayon-and-wool-blend Afghan socks and gloves, now $11.95 a set; limited number of embroidered velvet vests in violet, black, turquoise, green, or other colors, were $35, now $24.95; potting supplies, including 20-lb. bags of soil, now $7.95 or two for $14.95. A.E., M.C., V., checks accepted; all sales final. *Pottery Plus, 1455 Third Ave., at 82nd St. (650-9846); Mon.–Sat. noon–7 p.m. and Sun. 2–6 p.m.; through 2/12.*

Nails Plus

THE DOWNTOWN BRANCH OF NAILS PLUS is holding a sale. Manicures were $7, now $5; pedicures were $18, now $13; extensions were $45, now $30; paper wrapping was $27, now $20; liquid wrapping was $17, now $12; facials were $25, now $20. In waxing: eyebrows were $6, now $3; lip was $4.50, now $2.50; underarm was $7, now $4.50; arm was $15, now $10; half-leg was $12, now $9; full leg was $24, now $18; bikini was $10, now $7; half-leg and bikini was $18, now $12; full leg and bikini was $30, now $24. An appointment is necessary. Checks accepted; no credit cards. *Nails Plus, 18 Vesey St. (349-2051); Mon.–Fri. 9 a.m.–6 p.m.; through 1/28.* ■

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A Complete Entertainment Guide for the Week Beginning January 24

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Jan. 24: "Legacy"; "Letters From Vietnam"; "Vietnam Requiem"; "David Holtzman's Diary"; "My Girlfriend's Wedding." Jan. 25: "Slow Attack." Opening Jan. 26: "The Girl From Lorraine." #2—Thru Jan. 24: "The Criminal Life of Archibaldo de la Cruz"; "Nazarin." Jan. 25-26: "Illusion Travels by Streetcar"; "El Rio y la Muerte"; "Land Without Bread." Jan. 27-28: "El"; "Los Olvidados." Jan. 29-30: "Tristana"; "The Exterminating Angel."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. "Timerider."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Jan. 24: "The Scarlet Letter"; "The Wrong Move." Jan. 25: "Chusingura." Jan. 26: "Barbarosa"; "Raggedy Man." Jan. 27: "Shoot the Piano Player"; "Pickup on South Street." Jan. 28-29: "The Mystery of Kaspar Hauser"; "Even Dwarfs Started Small." Jan. 30: "Lili Marleen"; "Lola Montes." **AGEE ROOM**—Thru Jan. 30: "Voice Over."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Smithereens." #2—"Lola."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Jan. 24: "Fame"; "That's Entertainment." Jan. 25: "Wolfen"; "The Howling." Jan. 26: "The Conformist"; "Sorcerer." Jan. 27: "Woodstock"; "No Nukes." Jan. 28-29: "Cabaret"; "Something for Everyone." Jan. 30: "The Blues Brothers"; "National Lampoon's Animal House."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 24: "Nosferatu (1922)"; "The Last Laugh." Jan. 25: "The Postman Always Rings Twice (1946)"; "They Made Me a Criminal." Jan. 26: "Double Indemnity"; "Sorry, Wrong Number." Jan. 27: "The Great Dictator"; "A Woman of Paris." Jan. 28-29: "Ministry of Fear"; "The Fallen Idol." Jan. 30: "East of Eden"; "Rebel Without a Cause."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 27: "Airplane II: The Sequel"; "Soup for One."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 25: "Taxi Driver"; "Looking for Mr. Goodbar." Jan: 26-27: "Heat"; "Trash." Jan. 28-29: "Stardust Memories"; "Annie Hall." Beg. Jan. 30: "A Clockwork Orange."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1 & #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "Frances." #2—"Time Stands Still." #3—Thru Jan. 27: "Fitzcarraldo." Beg. Jan. 28: "Frances." #4—"Veronika Voss."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Jan. 27: "Leap Into the Void."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "48 Hrs."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Threshold."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Man From Snowy River."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Spring Fever." #2—"Sophie's Choice." #3—"The Verdict."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Chosen." #2—Thru Jan. 21: "The Last American Virgin." Beg. Jan. 22: "X-tro."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Dark Crystal."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Verdict." #2—"Best Friends." #3—"First Blood." #4—"Kiss Me Goodbye." #5—"Caligula." #6—Tent.: "Trail of the Pink Panther."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Toy." #2—582-5070. "Airplane II: The Sequel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Treasure of the Four Crowns." #2—"Spring Fever."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "Diner." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 24: "The Tin Drum"; "Lili Marleen." Jan. 25-26: "Sunset Boulevard"; "Sweet Bird of Youth." Jan. 27-29: "A Clockwork Orange"; "Altered States." Beg. Jan. 30: "The Good, the Bad and the Ugly"; "The Magnificent Seven." #2—Jan. 24-25: "All About Eve"; "The Three Faces of Eve." Jan. 26-27: "Body Heat"; "Eyewitness." Jan. 28-29: "The Man Who Fell to Earth"; "Just a Gigolo." Jan. 30: "Zorba the Greek."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Timerider." #2—"They Call Me Bruce?"

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Peter Pan."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Sweet Pea."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "E.T. *the Extra-Terrestrial.*"

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Jan. 24: "Miracle in Milan"; "Umberto D." Jan. 25: "The Ladykillers"; "The Lavender Hill Mob." Jan. 26: "Gate of Hell"; "Ugetsu." Jan. 27: "The Third Man"; "Odd Man Out." Jan. 28-29: "Black Orpheus"; "Beauty and the Beast." Jan. 30: "The Importance of Being Earnest"; "Pygmalion."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Independence Day."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Time for Revenge."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Coup de Torchon."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Missing."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Jan. 27: "The Dark Crystal." Beg. Jan. 28: "The Road Warrior." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Man From Snowy River." **CORONET**—"48 Hrs."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Year of Living Dangerously." **CINEMA II**—753-0774. "Threshold."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Treasure of the Four Crowns." #2—832-2720. "Timerider."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"That Championship Season." #2—"The Chosen."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tootsie."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Sweet Pea."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "X-tro."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Timerider." #2—"Spring Fever."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Jan. 27: "Best Friends." Beg. Jan. 28: "The Year of Living Dangerously." #2—"Treasure of the Four Crowns."

61st Street & Above West Side

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85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Jan. 29: "The Stationmaster's Wife." Opening Jan. 30: "The Night of the Shooting Stars." #2—"Lola." #3—Thru Jan. 29: "Le Beau Mariage." Beg. Jan. 30: "The Stationmaster's Wife."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Winter Kills." #2—"Muddy River."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 24: "The Miracle of Morgan's Creek"; "Unfaithfully Yours." Jan. 25-26: "The Beautiful Blond From Bashful Bend"; "Mad Wednesday." Jan. 27-29: "Christmas in July"; "Sullivan's Travels." Beg. Jan. 30: "The Great McGinty"; "Hail the Conquering Hero."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1 & #4—"Tootsie." #2—"Sophie's Choice." #3—"Best Friends."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Eating Raoul." #2—Thru Jan. 27: "Smithereens." Beg. Jan. 28: "Frances."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 24: "Being There"; "Stand Easy." Jan. 25: "The French Lieutenant's Woman"; "Morgan!" Jan. 26: "Folies Bergere"; "Broadway Thru a Keyhole"; "Delicious." Jan. 27: "Sinister Urge"; "The Violent Years"; "Married Too Young." Jan. 28-29: The Best of Hollywood Outtakes & Rare Footage. Jan. 30: "The Gold Rush"; "City Lights." Jan. 29-30: "The Wonderful World of the Brothers Grimm."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 24: "The Big Knife"; "The Bad and the Beautiful." Jan. 25: "Nashville." Jan. 26: "The King and I"; "Call Me Mister." Jan. 27: "Cousin, Cousine"; "We All Loved Each Other So Much." Jan. 28: "Anna Christie"; "As You Desire Me." Jan. 29: "North By Northwest"; "Suspicion." Jan. 30: "My Little Chickadee"; "She Done Him Wrong."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Timerider." #2—"The Chosen." #3—Thru Jan. 27: "An Officer and a Gentleman." Beg. Jan. 28 (tent.): "Diner." #4—"Treasure of the Four Crowns."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "Timerider."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet."

BROOKLYN ARTS AND CULTURE ASSOCIATION—New School Auditorium, 66 W. 12th St. 783-3077. Free. Jan. 26-28, 7 p.m.: 17th Annual Independent Filmmaker's Exposition. Jan. 29-30, 11 a.m.-3 p.m., at the **Metropolitan Museum of Art, Junior Auditorium, Fifth Ave. & 81st St.**: 17th Annual Independent Filmmaker's Exposition.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 26, 8 p.m.: "Die, Die, My Darling" (1965) by Silvio Narizzano, with Tallulah Bankhead.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Jan. 28, 8 p.m.: "Normalsatz" (1978/81) by Heinz Emigholz. Jan. 29, 8 p.m.: "Siren Island" (1981) by Isa Hesse-Rabinovitch, & "Arequipa" (1981) & "Pond

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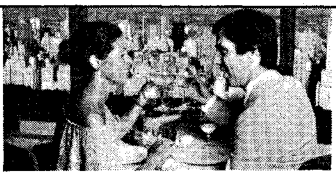

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989-3804

and Waterfall" by Barbara Hammer. Jan. 30, 8 p.m.: "The Revolution" (1982) by Martha Haslanger, & "Loose Louie/Carpenter" (1981) & "Un Fulmine a Ciel Sereno" (1982) by Andrea Sacker.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Jan. 28-29, 9 p.m.: "Nothing But a Man" (1963) by Michael Roemer, with Ivan Dixon.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 25, 6:30 p.m. (spec. $9 adm.; members, senior citizens & students $6): "Seychelles, from isle to isle" by Claude Pavard, narrated by the filmmaker in French. Jan. 26, 1, 3:15, 6 & 8:30 p.m.: "Le Pays bleu" (1977) by Jean-Charles Tacchella.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Jan. 29, 8 p.m.: "The Lavender Hill Mob" (1951) by Charles Crichton, with Alec Guinness.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Thru Mar. 13: Video by Nam June Paik, Lyn Blumenthal, Jud Ralkut, VIDEOFREEX, Bruce Nauman, Nancy Holt, Robert Smithson & others.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Jan. 26, 7:30 p.m.: "Mr. Radish and Mr. Carrot" (1965) by Minoru Shibuya. Jan. 27-28, 7:30 p.m.: "EKI/Station" (1981) by Yasuo Furuhata.

THE KITCHEN—484 Broome St. 925-3615. Free. Thru Jan. 29: Video Viewing Room: Image/Process II; Video by Christopher Coughlan; Highlights from the Native American Video Festival; Video by Edin Velez. *Adm. $3.50; members $2:* Jan. 30, 8:30 p.m.: "Crystal Gazing" (1982) by Laura Mulvey & Peter Wollen.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 5: Muppets: Past, Present and Future; Sid Caesar: Master of Comedy.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Jan. 31: Video Art in Germany: 1963-1982. Jan. 24, 2 p.m: "La Roue" (1921) by Abel Gance; 6 p.m.: "Losing Ground" (1982) by Kathleen Collins. Jan. 25, 2:30 p.m.: "Au Secours" (1923) by Abel Gance, & "Le Voyage Imaginaire" (1926) by René Clair; 6 p.m.: "The Shepherds of Berneray" (1980) by Allen Moore & Jack Shea. Jan. 27, 2:30 p.m.: "Coeur Fidèle" (1923) by Jean Epstein; 6 p.m.: "La Terre" (1921) by André Antoine. Jan. 28, 2:30 p.m.: "La Souriante Madame Beudet" (1922) & "La Coquille et le Clergyman" (1928) by Germaine Dulac; 6 p.m.: "L'Inhumaine" (1924) by Marcel L'Herbier. Jan. 29, 12 noon: "Jesse James" (1934) by Henry King, with Tyrone Power & Henry Fonda; 2:30 p.m.: "La Belle Nivernaise" (1923) by Jean Epstein, & "La Briére" (1924) by Léon Poirier; 5 p.m.: "Crainquebille" (1923) & "Gribiche" (1925) by Jacques Feyder. Jan. 30, 12 noon: (Same as Jan. 29, 12 noon); 2:30 p.m.: "La Petite Marchande d'Allumettes" (1927) & "Une Vie sans Joie" (1924) by Jean Renoir; 5 p.m.: "Nana" (1926) by Jean Renoir.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Jan. 25, 8 p.m.: "A Clockwork Orange" (1971) by Stanley Kubrick, with Malcolm DcDowell. Jan. 26-27, 8 p.m.: "The Maltese Falcon" (1941) by John Huston, with Humphrey Bogart, & "To Have and Have Not" (1944) by Howard Hawks, with Bogart & Lauren Bacall. Jan. 28, 7:30 p.m.: "The Exterminating Angel" (1962) by Luis Buñuel; Jan. 28-29, 8 p.m., Jan. 30, 3 & 7:30 p.m.: "Sartre par lui-même" (1982) by Alexandre Astruc & Michel Contat.

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS—2 Columbus Circle. 582-7867. Free. Jan. 28, 12:30 p.m.: "One *Generation at a Time" by Tony De Nonno,* & "Farewell Etaoin Shrdlu" by David Loeb Weiss.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Jan. 25, 12 noon: "Way Down East" (1920), with Lillian Gish, & "The Painted Lady" (1912), both by D.W. Griffith; 2:30 p.m.: "Getting Away" by Peter Winograd, "The Ax Fight" by Timothy Asch & Napoleon Chagnon, "Cinema" by Sebastian Schroeder, "Betty Tells Her Story" by Liane Brandon, & "Outtakes" by Barry Healy. Jan. 27, 12 noon: "Grandpa," "Leaving Home: A Jewish Family in Transition," "Hundred and Two Mature: The Art of Harry Lieberman," & "Isaac Singer's Nightmare and Mrs. Pupko's Beard."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Jan. 25-26, 8 p.m.: "The Night the Lights Went Out in Georgia" (1981) by Ronald F. Maxwell, & "Take This Job and Shove It" (1981) by Gus Trikonis. Jan. 27, 8 p.m., Jan. 28, 4 & 8 p.m.: "True Confessions" (1981) by Ulu Grosbard, with Robert De Niro & Robert Duvall, & "Ticket to Heaven" (1981) by Ralph L. Thomas. Jan. 29-30, 4 & 8 p.m.: "Sharky's Machine" (1981) by Burt Reynolds, & "Vice Squad" (1982) by Gary A. Sherman. Sat.-Sun., 2 p.m. (free): "Anarchism in America" (1982) by Steven Fischler & Joel Sucher.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 29, 2:30 p.m.: "Wynn Bullock: Photographer," & "The Weapons of Gordon Parks" (1967).

ST. ANN'S AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 834-8794. Adm. $4. Jan. 27, 5:30 & 8 p.m.: "On the Beach" (1959) by Stanley Kramer, with Ava Gardner & Gregory Peck.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Jan. 30: Tue.-Sun., 12 noon, 1:30, 3 & 4:30 p.m., Tue., 6:15 p.m.: "Citizen" (1982) by William Farley.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Jan. 27, 8:15 p.m.: "Body and Soul" (1947) by Robert Rossen, with John Garfield, & excerpts of other films.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28: "X-tro." #2—"Timerider."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Tootsie." #2—"48 Hrs."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"48 Hrs." #2—"Treasure of the Four Crowns."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Treasure of the Four Crowns." #2—"Timerider." #3—"The Verdict." #4—"Tootsie."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Spring Fever." #2—"48 Hrs."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Tootsie."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Tootsie." #2—"Treasure of the Four Crowns."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Jan. 27: "The Dark Crystal." Beg. Jan. 28: "X-tro." #2—Thru Jan. 27: "Best Friends." Beg. Jan. 28: "Girls for Sale." #3—"Treasure of the Four Crowns." #4—"The Last American Virgin." #5—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28: "Diner."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Eating Raoul." #2—"Spring Fever."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Verdict." #2—"The Last American Virgin."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Jan. 27: "They Call Me Bruce?"; "Spring Fever." Beg. Jan. 28: "X-tro."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Treasure of the Four Crowns." #2—"The Chosen." #3—Thru Jan. 27: "Best Friends." Beg. Jan. 28: "Diner." #4—Tent.: "The Dark Crystal."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Timerider."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Chosen." #2—"Treasure of the Four Crowns." #3—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "X-tro." #4—"Timerider."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The Chosen." #2—"Eating Raoul."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Jan. 27: "Treasure of the Four Crowns." #2—"The Chosen." #3—"Timerider."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"Lola." #2—Thru Jan. 25: "The Godfather Part II." Jan. 26-29: "Fortune and Men's Eyes." "Midnight Express." Beg. Jan. 30: "I Confess."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "The Chosen."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Best Friends." **SOUTH**—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Enigma."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 27: "Airplane II: The Sequel"; "The Warriors."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "48 Hrs."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "The Chosen."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Timerider."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Diner." #2—"Treasure of the Four Crowns." #3—"Tootsie." #4—"The Verdict."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Jan. 25: "Jinxed." Beg. Jan. 26: "Wrong Is Right"; "Hanky Panky."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Jan. 27: "Caligula." #2—"Tootsie."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28 (tent.): "X-tro." #2—"48 Hrs." #3—"Treasure of the Four Crowns."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Jan. 27: "Spring Fever." #2—"The Chosen."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. "Treasure of the Four Crowns."

303. NEW DORP—HYLAN— 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. NEW DORP—LANE— 351-2110. "Eating Raoul."

305. NEW DORP—RAE— 979-0444. #1—"They Call Me Bruce?" #2—"Timerider."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"The Verdict." #2—"Treasure of the Four Crowns."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Jan. 27: "Best Friends." Beg. Jan. 28: "X-tro." #2—"Timerider."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Enigma."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Treasure of the Four Crowns." #2—"The Dark Crystal." #3—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "X-tro." #4—"Tootsie."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Best Friends." #2—"Tootsie."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Treasure of the Four Crowns." #2—"Timerider." #3—Tent.: "Spring Fever." #4—"The Verdict."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Jan. 27: "Airplane II: The Sequel"; "Sharky's Machine." Beg. Jan. 28: "Amityville II: The Possession"; "Blow Out."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"48 Hrs." #2—"The Toy."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Tent.: "The Chosen." #2—"Tootsie."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"48 Hrs." #2—"The Verdict." #3—"Treasure of the Four Crowns."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Enigma." #2—"The Last American Virgin." #3—"Tootsie."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Jan. 27: "The Dark Crystal." Beg. Jan. 28: "Diner." #2—"Timerider." #3—"The Chosen." #4—Tent.: "They Call Me Bruce?"

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Thru Jan. 27: "My Favorite Year."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Jan. 27: "My Favorite Year"; "Whose Life Is It Anyway?"

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"The Verdict." #2—"Timerider."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Eating Raoul." #2—Thru Jan. 27: "The Dark Crystal." Beg. Jan. 28: "The Chosen."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Treasure of the Four Crowns." #2—"The Last American Virgin." #3—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28: "X-tro." #4—Thru Jan. 27: "Best Friends." Beg. Jan. 28: "Diner."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Timerider." #2—Thru Jan. 27: "Treasure of the Four Crowns." #3—"The Chosen." #4—"The Verdict." #5—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Eating Raoul."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Jan. 27: "48 Hrs." Beg. Jan. 28: "Diner." #2—"They Call Me Bruce?"

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Chosen."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"48 Hrs." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "X-tro." #3—"Treasure of the Four Crowns."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28 (tent).: "Diner." #2—"Timerider." #3—"The Verdict."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Jan. 27: "Airplane II: The Sequel"; "It Came From Hollywood." Beg. Jan. 28: "My Favorite Year"; "I Ought to Be in Pictures."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "The Chosen."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Program unavailable.

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"The Dark Crystal." #2—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Timerider."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 27: "First Blood"; "Dressed to Kill." Beg. Jan. 28: "Airplane II: The Sequel"; "Stir Crazy."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"The Chosen." #2—"Timerider."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Tootsie." #2—"Timerider."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Jan. 27: "The Toy." #2—"48 Hrs."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Jan. 27: "Airplane II: The Sequel"; "Stir Crazy." Beg. Jan. 28: "The Toy"; "Neighbors."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Tootsie."

501. BALDWIN—RKO— 223-9230. Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Enigma."

502. BELLEROSE—RKO— 775-1351. Thru Jan. 25: "Jinxed." Beg. Jan. 26: "Wrong Is Right"; "Hanky Panky."

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MOVIES

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Jan. 27: "First Blood." #2—Thru Jan. 27: "An Officer and a Gentleman."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 27: "Still of the Night." Beg. Jan. 28 (tent.): "Airplane II: The Sequel."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—"Treasure of the Four Crowns." #2—"The Last American Virgin."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"The Verdict." #2—"Timerider." #3—"Best Friends." #4—"The Chosen." #5—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "X-tro."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 27: "First Blood." Beg. Jan. 28: "Kiss Me Goodbye." #2—Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

517. FLORAL PARK—RKO FLORAL— 352-2280. "The Verdict."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Treasure of the Four Crowns." #2—"The Chosen."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"48 Hrs." #2—"Best Friends."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru Jan. 27: "Tootsie." Beg. Jan. 28: "Veronika Voss."

524. HEWLETT—RKO— 791-6768. Thru Jan. 25: "Jinxed." Beg. Jan. 26: "Wrong Is Right"; "Hanky Panky."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Jan. 27: "The Dark Crystal." #2—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "X-tro." #3—"Treasure of the Four Crowns."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "The Verdict." **SOUTH—**"The Man From Snowy River."

529. LAWRENCE—RKO— 371-0203. #1—Thru Jan. 27: "The Chosen." Beg. Jan. 28: "Enigma." #2—"48 Hrs." #3—"Tootsie."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Jan. 27: "An Officer and a Gentleman." Beg. Jan. 28: "Airplane II: The Sequel." #2—Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "Trail of the Pink Panther"; "Victor/Victoria."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Gandhi." #2 & #4—"Tootsie." #3—"48 Hrs."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 27: "Airplane II: The Sequel"; "Body Heat." Beg. Jan. 28: "The Toy."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Treasure of the Four Crowns." #2—"Timerider." #3—Thru Jan. 27: "The Dark Crystal." Beg. Jan. 28: "Diner." #4—Tent. "The Last American Virgin."

534. LYNBROOK—STUDIO ONE— 599-5151. "Eating Raoul."

535. MALVERNE—TWIN— 599-6966. #1—Thru Jan. 27: "An Officer and a Gentleman." Beg. Jan. 28: "Still of the Night." #2—"My Favorite Year."

536. MANHASSET—MANHASSET— 627-7887. #1—Thru Jan. 26: "The Last American Virgin." Beg. Jan. 27: "The Verdict." #2—"Timerider." #3—Thru Jan. 26: "Best Friends." Beg. Jan. 27: "Diner."

537. MANHASSET—RKO CINEMA— 627-1300. "Smithereens."

540. MASSAPEQUA—PEQUA— 799-6464. "The Verdict."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Dark Crystal." #2—"Tootsie." #3—Thru Jan. 27: "The Chosen." Beg. Jan. 28: "X-tro." #4—"Treasure of the Four Crowns." #5—"48 Hrs." #6—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Diner." #7—Thru Jan. 27: "They Call Me Bruce?" #8—Thru Jan. 27: "The Last American Virgin."

542. MERRICK—GABLES— 546-0734. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Treasure of the Four Crowns."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Enigma."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Jan. 27: "My Favorite Year." #2—Thru Jan. 27: "An Officer and a Gentleman."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Chosen."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "My Favorite Year." #2—Thru Jan. 27: "First Blood." Beg. Jan. 28: "Airplane II: The Sequel."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1 & #2—"Tootsie."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Jan. 25: "Jinxed." Beg. Jan. 26: "Wrong Is Right"; "Hanky Panky."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Timerider." #2—"48 Hrs."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"The Dark Crystal." #2—"Treasure of the Four Crowns." #3—Thru Jan. 27: "An Officer and a Gentleman."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28 (tent.): "My Favorite Year."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Best Friends."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Spring Fever." #2—"The Verdict."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tootsie." #2—"Eating Raoul."

561. SYOSSET—SYOSSET— 921-5810. "Sophie's Choice."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Frances."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"48 Hrs." #2—"They Call Me Bruce?" #3—"The Dark Crystal." #4—"Sophie's Choice." #5—"Treasure of the Four Crowns." #6—"The Verdict." #7—"Tootsie." #8—"Spring Fever." #9—"The Toy." #10—"The Last American Virgin." #11—"The Man From Snowy River."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Jan. 27: "My Favorite Year." #2—Thru Jan. 27: "First Blood."

571. WANTAGH—RKO— 781-6969. "Timerider."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"48 Hrs." #2—"Timerider." #3—Thru Jan. 27: "Tootsie." Beg. Jan. 28 (tent.): "X-tro." #4—Thru Jan. 27: "They Call Me Bruce?"

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Jan. 27: "Still of the Night." #2—Thru Jan. 27: "Airplane II: The Sequel."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Diner." #2—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Enigma."

601. BABYLON—BABYLON— 669-3399. "Timerider."

602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"The Verdict."

603. BABYLON—SOUTH BAY— 587-7676. #1—"48 Hrs." #2—Thru Jan. 27: "The Dark Crystal." #3—Thru Jan. 27: "The Last American Virgin."

604. BAY SHORE—CINEMA— 665-1722. "Treasure of the Four Crowns."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Best Friends." #2—"The Toy."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

612. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Jan. 27: "Airplane II: The Sequel."

616. COMMACK—MAYFAIR— 543-0707. Thru Jan. 27: "The Toy." Beg. Jan. 28: "Frances."

617. COMMACK—RKO— 499-4545. #1—"Tootsie." #2—"The Verdict."

619. CORAM—CORAM— 698-7200. Thru Jan. 27: "Treasure of the Four Crowns."

621. **CORAM—PINE—** 698-6442. #1—"Timerider." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Diner."

622. **DEER PARK—DEER PARK—** 667-2440. "Tootsie."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Tootsie." #2—"Sophie's Choice." #3—Thru Jan. 27: "The Chosen." Beg. Jan. 28: "Frances." #4—Thru Jan. 27: "Eating Raoul." Beg. Jan. 28: "Diner." #5—"Treasure of the Four Crowns."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Timerider."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Verdict."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"48 Hrs." #2—"Eating Raoul."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Dark Crystal." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28 (tent.): "X-tro."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "X-tro."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Tootsie." #2—Thru Jan. 27: "The Verdict." Beg. Jan. 28: "Diner." #3—"Timerider." #4—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "The Last American Virgin."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Best Friends."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Jan. 27: "The Chosen." Beg. Jan. 28: "Enigma."

635. **ISLIP—ISLIP—** 581-5200. #1—"The Dark Crystal." #2—"Tootsie." #3—Program unavailable.

636. **KINGS PARK—KINGS PARK—** 269-4422. "The Chosen."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Man From Snowy River."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Jan. 27: "Airplane II: The Sequel."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "My Favorite Year."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Jan. 27: "The Dark Crystal." #2—Thru Jan. 27: "Spring Fever." #3—Thru Jan. 27: "Best Friends."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Timerider." **OUTDOOR**—Thru Jan. 27: "Spring Fever"; "Stripes." Beg. Jan. 28 (tent.): "X-tro"; "Alien."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "X-tro." #2—"The Chosen."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "The Toy."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Airplane II: The Sequel."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. "48 Hrs."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—"Timerider."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Verdict." **OUTDOOR**—Thru Jan. 27: "They Call Me Bruce?"; "Kill and Kill Again." Beg. Jan. 28 (tent.): "X-tro"; "Alien."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Treasure of the Four Crowns." #2—"The Chosen."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "The Chosen." **CINEMA WEST**—Thru Jan. 27: "The Dark Crystal."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Jan. 25: "Jinxed." Beg. Jan. 26: "Wrong Is Right"; "Hanky Panky."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Jan. 28-30: "Fellini Satyricon."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Jan. 27: "Airplane II: The Sequel." #2—Program unavailable. #3—Thru Jan. 27: "An Officer and a Gentleman."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Sophie's Choice."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"48 Hrs." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Timerider."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"48 Hrs." #2—"Tootsie." #3—"The Toy."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"An Officer and a Gentleman." #2—Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. "The Verdict."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Jan. 27: "Timerider." Beg. Jan. 28 (tent.): "Eating Raoul."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "The Verdict."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "48 Hrs."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Treasure of the Four Crowns." #2—"Eating Raoul." #3—Tent.: "The Last American Virgin."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Jan. 27: "Trail of the Pink Panther."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Eating Raoul." #2—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Enigma."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28 (tent.): "The Toy."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"Best Friends." #2—"48 Hrs." #3—"Tootsie." #4—Thru Jan. 27: "Still of the Night."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Chosen."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Dark Crystal." #2—Thru Jan. 27: "Timerider." Beg. Jan. 28: "Diner." #3—"They Call Me Bruce?" #4—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "X-tro."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Sophie's Choice." #2—"Tootsie."

711. **MOUNT VERNON—PARKWAY—** 664-3311. "The Chosen."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Toy." #2—"Tootsie."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Treasure of the Four Crowns." #2—"48 Hrs." #3—"The Last American Virgin." #4—"The Verdict." #5—"Spring Fever."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"48 Hrs." #2—"Tootsie."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Tootsie." #2—"Treasure of the Four Crowns." #3—"Timerider." #4—Thru Jan. 27: "The Chosen." Beg. Jan. 28: "X-tro."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"48 Hrs." #2—Thru Jan. 27: "Best Friends." #3—Thru Jan. 27: "The Toy." #4—"The Verdict."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Jan. 27: "Kiss Me Goodbye."

721. **PLEASANTVILLE—ROME—** 769-0720. "Timerider."

722. **RYE—RYE RIDGE—** 939-8177. #1 & #2—"48 Hrs."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Jan. 27: "Veronika Voss." Beg. Jan. 28: "Frances."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "My Favorite Year."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Jan. 27: "The Last American Virgin"; "Little Darlings."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Timerider." #2—Thru Jan. 27: "The Toy." Beg. Jan. 28: "Diner."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "The Verdict."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"The Man From Snowy River." #2—"The Verdict."

731. **YONKERS—KENT—** 237-3440. "Treasure of the Four Crowns."

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732. YONKERS—MOVIELAND— 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3 & #4—"48 Hrs."

733. YONKERS—PARK HILL— 969-4477. Program unavailable.

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Diner." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Frances."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "Sophie's Choice."

745. NANUET—THE MOVIES— 623-0211. #1—"Timerider." #2—"Treasure of the Four Crowns." #3—"They Call Me Bruce?" #4—"The Last American Virgin." #5—"Tootsie."

746. NEW CITY—TOWN— 634-5100. #1—"48 Hrs." #2—Thru Jan. 27: "Diva."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Timerider." #2—"Treasure of the Four Crowns."

748. NYACK—CINEMA EAST— 358-6631. "The Verdict."

751. PEARL RIVER—CENTRAL— 735-2530. "The Chosen."

752. PEARL RIVER—PEARL RIVER— 735-6500. "48 Hrs."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Eating Raoul."

755. STONY POINT—9 W CINEMA— 942-0303. "They Call Me Bruce?"

756. SUFFERN—LAFAYETTE— 357-6030. "Spring Fever."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"The Dark Crystal." #2—"Sophie's Choice."

774. DANBURY—CINE— 743-2200. #1—"Tootsie." #2—"The Man From Snowy River." #3—"Eating Raoul."

775. DANBURY—CINEMA— 748-2923. #1—"Gandhi." #2—"The Verdict."

777. DANBURY—PALACE— 748-7496. #1—"48 Hrs." #2—"Spring Fever." #3—"Treasure of the Four Crowns."

778. DARIEN—PLAYHOUSE— 655-0100. "Tootsie."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Timerider." #2—"Sophie's Choice."

780. FAIRFIELD—COUNTY— 334-1411. "The Dark Crystal."

781. GREENWICH—CINEMA— 869-6030. "Sophie's Choice."

782. GREENWICH—PLAZA— 869-4030. #1—"Tootsie." #2—"Eating Raoul." #3—"Best Friends."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "The Verdict."

784. NORWALK—CINEMA— 838-4504. #1—"Spring Fever." #2—"48 Hrs."

785. NORWALK—NORWALK— 866-3010. "Timerider."

787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Jan. 25: "Caligula." Jan. 26-28: "Sunday Too Far Away"; "Breaker Morant." Beg. Jan. 29: "Dial M for Murder"; "To Catch a Thief."

789. SPRINGDALE—STATE— 325-0250. Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "Best Friends."

790. STAMFORD—AVON— 324-9205. #1—"Treasure of the Four Crowns." #2—"48 Hrs."

791. STAMFORD—CINEMA— 324-3100. #1—"Gandhi." #2—"The Man From Snowy River." #3—"Spring Fever."

792. STAMFORD—RIDGEWAY— 323-5000. "The Verdict."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Gandhi." #2—"Tootsie." #3—Thru Jan. 27: "Best Friends."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Gandhi." #2—"Sophie's Choice." #3—227-9619. "Tootsie." #4—226-6666. "The Verdict."

796. WESTPORT—POST— 227-0500. "The Man From Snowy River."

798. WILTON—CINEMA— 762-5678. "The Dark Crystal."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"48 Hrs." #2—"Tootsie." #3—Thru Jan. 27: "Timerider."

801. HARRISON—WARNER— 482-8550. #1—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "X-tro." #2—Thru Jan. 27: "Airplane II: The Sequel."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Jan. 27: "Best Friends." #2—"The Verdict."

804. JERSEY CITY—LOEWS— 653-4600. #1—"48 Hrs." #2—"Tootsie." #3—"Timerider."

805. JERSEY CITY—STATE— 653-5200. #1—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28: "X-tro." #2—"Treasure of the Four Crowns." #3—Tent.: "The Last American Virgin."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"They Call Me Bruce?" #2—"The Verdict." #3—"Treasure of the Four Crowns." #4—"Timerider."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"48 Hrs." #2—"Tootsie." #3—"Eating Raoul." #4—"The Last American Virgin." #5—"Spring Fever." #6—"The Dark Crystal."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Jan. 27: "Airplane II: The Sequel"; "Fighting Back." Beg. Jan. 28: "The Toy."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Jan. 27: "The Toy."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Treasure of the Four Crowns." #2—"48 Hrs."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Eating Raoul."

817. LIVINGSTON—COLONY— 992-0800. "The Chosen."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

819. MILLBURN—RKO— 376-0800. #1—Thru Jan. 27: "The Chosen." Beg. Jan. 28: "Diner." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Enigma."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Program unavailable. #2—"Timerider." #3—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "X-tro."

825. NUTLEY—FRANKLIN— 667-1777. #1—"Eating Raoul." #2—"The Last American Virgin." #3—"Timerider."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. Thru Jan. 27: "Best Friends." Beg. Jan. 28: "Frances."

828. VERONA—VERONA— 239-0880. Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Diner."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "Kiss Me Goodbye."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Jan. 27: "Airplane II: The Sequel."

841. CRANFORD—RKO— 276-9120. #1—"Treasure of the Four Crowns." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Enigma."

842. ELIZABETH—ELMORA— 352-3483. Thru Jan. 27: "An Officer and a Gentleman." Beg. Jan. 28: "First Blood"; "Blow Out."

846. LINDEN—TWIN— 925-9787. #1—"Treasure of the Four Crowns." #2—Thru Jan. 27: "The Dark Crystal."

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848. **ROSELLE PARK—PARK—** 245-0358. Thru Jan. 27: "First Blood"; "Blow Out." Beg. Jan. 28: "The Toy"; "Seems Like Old Times."

849. **SUMMIT—STRAND—** 273-3900. "Timerider."

851. **UNION—FIVE POINTS—** 964-3466. "Best Friends."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Eating Raoul."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Timerider." #2—Thru Jan. 27: "The Dark Crystal." Beg. Jan. 28: "Diner." #3—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28: "X-tro."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Jan. 27: "An Officer and a Gentleman." #2—Program unavailable.

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Jan. 27: "Spring Fever." Beg. Jan. 28 (tent.): "The Chosen."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"Timerider." #4—"Eating Raoul."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Timerider." #2—Thru Jan. 27: "They Call Me Bruce?" Beg. Jan. 28 (tent.): "X-tro."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Verdict." #2—"Spring Fever."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Treasure of the Four Crowns." #2—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Diner."

868. **FORT LEE—SHARON—** 224-0202. Thru Jan. 27: "The Chosen."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—Thru Jan. 27: "The Chosen." Beg. Jan. 28: "X-tro." #2—"They Call Me Bruce?" #3—Thru Jan. 27: "Timerider." Beg. Jan. 28: "The Toy."

873. **OAKLAND—TWIN—** 337-4478. #1—"Tootsie." #2—Program unavailable.

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Jan. 27: "Airplane II: The Sequel." #2—Thru Jan. 27: "An Officer and a Gentleman."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Sophie's Choice."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Jan. 27: "Six Weeks."

877. **PARAMUS—DRIVE-IN—** 368-1440. Jan. 28-30: "Murder by Phone"; "Forbidden World."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Gandhi." #2—"Tootsie." #3—"The Verdict." #4—"Treasure of the Four Crowns." #5—Thru Jan. 27: "Spring Fever." Beg. Jan. 28: "Enigma." #6—"The Man From Snowy River." #7—"48 Hrs."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Jan. 27: "The Last American Virgin." Beg. Jan. 28: "Diner." #2—"Smithereens."

880. **RAMSEY—CINEMA—** 825-2090. "Treasure of the Four Crowns."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—"48 Hrs."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Jan. 27: "Airplane II: The Sequel." Beg. Jan. 28: "The Toy." #2—Thru Jan. 27: "An Officer and a Gentleman." Beg. Jan. 28: "Kiss Me Goodbye."

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Jan. 27: "My Favorite Year." Beg. Jan. 28: "Airplane II: The Sequel."

886. **TENAFLY—BERGEN—** 567-0004. Thru Jan. 27: "Lola." Beg. Jan. 28: "My Dinner With Andre."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Jan. 27: "The Dark Crystal."

889. **WESTWOOD—PASCACK—** 664-3200. "Timerider."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AIRPLANE II: THE SEQUEL—(1hr. 25m., '82) The first commercial flight of the lunar shuttle is beset with outrageous problems. With Robert Hays, Julie Hagerty, Sonny Bono, Aldo Ray and Peter Graves. Dir. Ken Finkleman. PG. **11, 33, 228, 406, 436, 442, 451, 504, 513, 516, 530, 532, 542, 549, 555, 574, 609, 612, 613, 638, 639, 645, 655, 658, 666, 706, 724, 801, 809, 818, 840, 860, 874, 882, 884, 885**

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. **32, 83, 92, 201, 206, 225, 307, 402, 420, 512, 519, 536, 557, 606, 633, 640, 707, 719, 782, 789, 793, 803, 827, 851**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **30, 72, 97, 206, 210, 211, 212, 221, 232, 300, 410, 413, 418, 422, 424, 437, 447, 512, 518, 529, 541, 548, 625, 634, 636, 643, 651, 653, 708, 711, 717, 751, 817, 819, 861, 868, 871**

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **56**

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goelz and Brian Muehl. Dir. Henson and Oz. PG. **31, 58, 201, 206, 401, 413, 418, 439, 526, 533, 541, 554, 567, 603, 629, 635, 640, 653, 709, 773, 780, 798, 807, 846, 857, 888**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **38, 97, 201, 206, 234, 413, 420, 423, 428, 533, 536, 541, 600, 621, 625, 632, 709, 727, 735, 819, 828, 857, 867, 879**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 746**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 46**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets*. The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **73, 93, 202, 211, 304, 418, 422, 534, 559, 625, 628, 668, 702, 705, 754, 774, 782, 807, 813, 825, 852, 862**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **32, 442, 503, 513, 549, 570, 842, 848**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **21, 35, 38, 60, 104, 105, 111, 205, 223, 231, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 573, 603, 628, 648, 663, 664, 701, 707, 714, 716, 719, 722, 732, 746, 752, 777, 784, 790, 800, 804, 807, 811, 830, 854, 862, 878, 883**

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **16, 71, 93, 562, 616, 625, 723, 735, 827**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 531, 566, 775, 791, 793, 795, 878**

INDEPENDENCE DAY—(1hr. 50m., '83) A young, creative woman tries to escape the life she leads in her small home-town. With Kathleen Quinlan, David Keith, Frances Sternhagen and Cliff De Young. Dir. Robert Mandel. R. **48**

KISS ME GOODBYE—(1hr. 42m., '82) The romantic comedy of a New York widow, a week away from remarrying, who is visited by the ghost of her late husband. With Sally Field, James Caan, Jeff Bridges and Mildred Natwick. Dir. Robert Mulligan. PG. **32, 513, 720, 829, 884**

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **86**

LEAP INTO THE VOID—(2hrs., '82) In Italian, Eng. subtitles. A malevolent relationship between a brother and sister, both getting on in years, leads to tragedy. With Anouk Aimée, Michel Piccoli and Michele Placido. Dir. Marco Bellocchio. **20**

LIANNA—(1hr. 55m., '83) Reviewed in this issue. R. **90**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **6, 86, 213, 886**

MAN FROM SNOWY RIVER, THE—(1hr. 45m., '83) The tale of a mountain boy's passage to manhood in the Australian frontier. With Kirk Douglas, Jack Thompson, Sigrid Thornton, Lorraine Bayly and Tom Burlinson. Dir. George Miller. PG. **23, 60, 528, 567, 637, 730, 774, 791, 796, 878**

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time. He is too young to respond much, but Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. In black-and-white. **88**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **16, 38, 414, 416, 436, 530, 535, 547, 549, 555, 570, 639, 644, 724, 789, 829, 885**

NIGHT OF THE SHOOTING STARS, THE—(1hr. 46m., '83) In Italian, Eng. subtitles. In Northern Italy in 1944, a group of villagers run to meet the advancing Allied forces and encounter Fascist bands along the way. With Omero Antonutti and Margarita Lozano. Dir. Paolo and Vittorio Taviani. R. **86**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 97, 503, 530, 535, 547, 554, 658, 666, 842, 858, 874, 884**

SMITHEREENS—(1hr. 30m., '82) Susan Seidelman's acclaimed low-budget feature (cost: $80,000) about life in the rock-club scene of the Lower East Side has wonderful documentary details. The heroine, Wren (Susan Berman), a 19-year-old escapee from New Jersey, wants to be part of the rock world but she neither plays nor sings, and when she tries to be a groupie she fails even at that. Wren's milieu is carefully drawn, but she's a bit monotonous as a character—energetic but empty, with nothing interesting to say. Yet the cramped Avenue B kitchens and the fridge with only a single slice of pizza in it are authentic and expressive in ways that go beyond questions of plot and theme. Susan Seidelman has a feeling for bedraggled comedy and for the bluesy-ness of down-and-out bohemia. Now she needs to find a heroine worthy of her. **6, 93, 537, 879**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 58, 61, 82, 92, 561, 567, 625, 662, 710, 732, 744, 773, 779, 781, 795, 875**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **86**

SWEET PEA—(1hr. 35m., '83) In Italian, Eng. subtitles. The comedy of a thirteen-year-old boy who becomes a father. Dir. Peter Del Monte. **44, 76**

THAT CHAMPIONSHIP SEASON—(1hr. 48m., '82) Jason Miller's adaptation of his 1972 prizewinning play. Five men meet for the twenty-fourth year in a row on the anniversary of the year they won the state high-school basketball championship. That victory is the most important moment in their lives—the one moment of purity and glory. Can this really be true? Or has Miller contrived this situation in order to make easy points about American shallowness, American dreams and disillusions? As soon as the men clap each other on the back, we know trouble is near, for in serious American plays, joviality is the invariable prelude to heartbreak. This theatrical view of the American male as a boozing failure may be a cliché, but in a country devoted to success, the spectacle of failure will always have shock value, and, for many, the ring of poetic truth. Robert Mitchum rumbles hollowly as the coach, but Bruce Dern is moving as the dumb, corrupt, small-city mayor, and Stacy Keach gives a dignified performance as a soberly responsible man—a high-school principal—brought to an agonizing realization of his own medocrity. With Paul Sorvino and Martin Sheen. R. **72**

THEY CALL ME BRUCE?—(1hr. 27m., '83) A young Oriental man is mistakenly believed to be Bruce Lee: a spoof of martial arts films. With Margaux Hemingway, Johnny Yune and Pam Huntington. Dir. Elliott Hong. PG. **41, 103, 201, 204, 237, 305, 413, 420, 423, 428, 541, 567, 573, 650, 709, 745, 755, 805, 806, 857, 864, 871**

THRESHOLD—(1hr. 37m., '83) A fictional, medically accurate account of an artificial heart transplant. With Donald Sutherland, Jeff Goldblum, Mare Winningham and John Marley. Dir. Richard Pearce. PG. **22, 62**

TIME FOR REVENGE—(1hr. 52m., '83) In Spanish, Eng. subtitles. Tense Argentinean thriller, written and directed by Adolfo Aristarain. Two demolition experts, apparently outlawed unionists, wind up working for a rapacious copper mining company in a remote province. They decide to stage an accident in order to sue the company for damages. When one man is killed, the other pretends to have been struck dumb in the blast; he struggles to maintain silence in the face of nearly unbearable temptations to speak. In a country in which torture is a commonplace, the moral significance of silence—as symbol and as discipline—can probably never be overstated. Starring the impressive Federico Luppi. **51**

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. **16, 90**

TIMERIDER—(1hr. 33m., '83) During a motorcycle race in Baja California, a rider is accidentally transmitted back in time 105 years to the old West. With Fred Ward, Belinda Bauer and Peter Coyote. Dir. William Dear. PG. **3, 41, 70, 80, 97, 99, 103, 109, 208, 210, 212, 233, 305, 307, 403, 413, 417, 422, 428, 439, 447, 448, 512, 533, 536, 552, 571, 573, 601, 621, 626, 632, 642, 649, 663, 668, 709, 717, 721, 727, 745, 747, 779, 785, 800, 804, 806, 822, 825, 849, 857, 862, 864, 871, 889**

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 74, 85, 92, 104,** 109, 113, 114, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 649, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 804, 807, 830, 854, 862, 863, 873, 878, 883

TOY, THE—(1hr. 32m., '82) A ruthless Southern millionaire buys his bratty young son an unusual toy. a grown man. With Richard Pryor, Jackie Gleason, Teresa Ganzel, Wilfrid Hyde-White, Ned Beatty and Scott Schwartz. Dir. Richard Donner. PG. 33, 408, 450, 451, 513, 516, 532, 542, 567, 606, 609, 612, 616, 644, 655, 664, 666, 706, 712, 719, 727, 809, 810, 818, 848, 860, 871, 882, 884

TREASURE OF THE FOUR CROWNS—(1hr. 37m., '83) The fantastic adventures of a soldier of fortune in contemporary Spain. In 3-D. With Tony Anthony, Ana Obegon and Eugene Quintano. Dir. Ferdinando Baldi. PG. 37, 70, 83, 97, 105, 109, 114, 201, 206, 210, 212, 234, 237, 302, 306, 401, 403, 411, 420, 422, 426, 511, 518, 526, 533, 541, 545, 554, 567, 604, 619, 625, 651, 702, 714, 717, 731, 745, 747, 777, 790, 805, 806, 811, 841, 846, 867, 878, 880

★ **VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. 24, 32, 54, 109, 203, 234, 306, 403, 411, 417, 422, 428, 512, 517, 528, 536, 540, 558, 567, 602, 617, 627, 632, 650, 667, 700, 714, 719, 728, 730, 748, 775, 783, 792, 795, 803, 806, 830, 866, 878

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 16, 521, 723

WINTER KILLS—(1hr. 35m., '83) The conspiracy and murder mystery based on Richard Condon's novel, re-edited since its 1979 release, with a new ending, by director William Richert. With Jeff Bridges, John Huston, Belinda Bauer and Elizabeth Taylor. R. 88

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 62, 83

Revivals

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 13

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 47

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 7

CHRISTMAS IN JULY—(1hr. 6m., '40) A light, funny, fast, well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn and Ernest Truex. 89

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. 95

CLOCKWORK ORANGE, A—(1hr. 45m., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions; others are likely to lament the waste, the *waste*, the WASTE. Starring Malcolm McDowell. 13, 39

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. 7

DOUBLE INDEMNITY—(1hr. 46m., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. 10

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 10

EVEN DWARFS STARTED SMALL—(1hr. 36m., '68) In German, Eng. subtitles. One of Werner Herzog's striking, maddening, visionary films. It's an allegory of human meanness, set in a world peopled entirely by dwarfs, and it's not much fun. 4

FOLIES BERGERE—(1hr. 23m., '34) Maurice Chevalier plays a lady-killing music-hall headliner who masquerades as a banker (that old "perfect double" ploy); he must fool the bank officials downstairs and the banker's wife upstairs. Chevalier is a bit long in the tooth for the part, and this introduces an unpleasant note of egotism, but he still has more vitality than performers half his age and he makes this silly farce career along briskly. Ann Sothern is very cute as his indignant, foul-tempered mistress. Dir. Roy Del Ruth. 95

HAIL THE CONQUERING HERO—(1hr. 41m., '44) Marvelous satirical comedy by that great American original, Preston Sturges, of a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, and reaches the point where the townspeople elect nervous, protesting Eddie Bracken mayor. Sturges's wonderful eye for the surrealism of the everyday is given free play here. 89

HEAT—(1hr. 40m., '72) Andy Warhol goes to *Sunset Boulevard*. An engrossing, truth-touching comedy-drama about an aging actress and her young lover. With Sylvia Miles and Joe D'Allesandro. Dir. Paul Morrissey. 13

LAST LAUGH, THE—(1hr. 17m., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a Berlin hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F.W. Murnau. 10

LAVENDER HILL MOB, THE—(1hr. 22m., '51) A marvelous comedy about a mousey little clerk (Alec Guinness) who steals a million pounds from the Bank of England. With Stanley Holloway, Marjorie Fielding, and Audrey Hepburn in a bit part. Dir. Charles Crichton. 47

MYSTERY OF KASPAR HAUSER, THE—(1hr. 50m., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All*. A strong, provocative drama based on a true story, the appearance in 1820s Germany of a young man hidden from the world and raised in educational darkness. With Bruno S. Dir. Werner Herzog. 4

NASHVILLE—(2hrs. 39m., '75) Scenes from the country-and-western-music capital. Despite certain obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, some unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black and Keith Carradine. Dir. Robert Altman. 96

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 96

PETER PAN—(1hr. 17m., '52) Walt Disney's animated version of the novel by Sir James M. Barrie. Dir. Hamilton Luske, Clyde Geronime and Wilfred Jackson. G. 42

POSTMAN ALWAYS RINGS TWICE (1946), THE—(1hr. 55m.) The first Hollywood version of James M. Cain's steamy pulp novel was a tame and impersonal piece of work, with some very good moments. John Garfield, sullenly scowling, is the amoral young drifter Frank; Lana Turner, in white turbans and tops, is vicious Cora; and Cecil Kellaway plays her fussy and unconsciously selfish husband Nick. The scene of his murder is memorable. Dir. Tay Garnett. 10

PYGMALION—(1hr. 25m., '38) A more than respectable version of Shaw's great play. Wendy Hiller and Leslie Howard star as the Cockney flower girl who proves it ain't what you say, it's the way hot'cha say it, and the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith. 47

SHE DONE HIM WRONG—(1hr. 16m., '33) Mae West sashays around the Bowery of the Nineties, sings "I Wonder Where My Easy Rider's Gone," and invites a very young and gorgeous Cary Grant to come up and see her sometime in this adaptation of her own play, *Diamond Lil*. West had only one screen style—overwhelming—and that's fine with us. Dir. Lowell Sherman. 96

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. 39

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 13

THAT'S ENTERTAINMENT—(2hrs. 12m., '74) A hefty, nostalgic serving of scenes from old MGM musicals—numbers you'll want to enjoy again and again, as well as uproariously campy monstrosities. Plus reminiscences, and rare glimpses of stars' early efforts. Dir. Jack Haley Jr. 7

THIRD MAN, THE—(1hr. 47m., '50) A tense, thrilling manhunt drama set in Allied-occupied Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Valli, Orson Welles and Trevor Howard. Dir. Carol Reed. 47

THREE FACES OF EVE, THE—(1hr. 31m., '57) Joanne Woodward's thrilling performance as a Georgia housewife with a triple personality (three people in one body), based on a true story, won her the Academy Award for best actress. Lee J. Cobb plays her psychiatrist. Dir. Nunnally Johnson. 39

TRASH—(1hr. 43m., '70) A shattering plunge into a subterranean drug world of New York loners, mixing outrageous parody with raw realism and focusing on one character's deepening troubles. With Joe Dallesandro. Dir. Paul Morrisey. 13

UMBERTO D—(1hr. 39m., '55) In Italian, Eng. subtitles. Vittorio De Sica's masterpiece—the definitive, emotionally overpowering movie about the squalor and dignity of old age. Starring the non-professional actor, Carlo Battisti, as the elderly Roman gentleman without much money. 47

WOMAN OF PARIS, A—(1hr. 25m., '23) Chaplin's silent romantic melodrama starring Edna Purviance and Adolphe Menjou was kept out of release by Chaplin for about half a century. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. 10

THEATER

KEY TO ABBREVIATIONS

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DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, January 24

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Frank Dunlap. Previews now prior to a 2/13 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Preview prices: $21 across the board and $24 Sat. night. After opening: $27 across the board and $30 Sat. night. Previews now prior to a 1/27 opening. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

Thursday, January 27

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Previews start 1/27 prior to a 2/3 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

Friday, January 28

MOOSE MURDERS—Eve Arden stars in a comedy murder mystery by Arthur Bicknell, with the action set somewhere in the Adirondacks; directed by John Roach; with June Gable, Nicholas Normann, Don Potter, Jack Dabdoub, and Mara Hobel. Previews start 1/28 prior to a 2/7 opening. Mon.-Thurs. at 8, Sat. at 2, $24.50-$28.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $17-$25. **Eugene O'Neill,** 49th St. W. of Bdway (246-0220). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (239-6200). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards.● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of C. P. Taylor's play about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Gary Waldhorn, Tim Walker, and Nicholas Woodeson. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $27.50-$35; Wed. at 2, $22.50-$30; thru 2/20. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MASTER HAROLD . . . and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25; thru 2/27. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Kim Criswell, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

STEAMING—Nell Dunn's play, set in an East London public steam bath, calling for a cast of six women and one man, and a swimming pool on stage; directed by Roger Smith. With Pauline Flanagan, Judith Ivey (who is an unmitigated joy), Lisa Jane Persky, Polly Rowles, Linda Thorsen, Margaret Whitton. And there isn't a poor performance anywhere. The set, by Marjorie Bradley Kellog, is delightful. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

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THEATER

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (239-6200). 1 hr., 50 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. "Enough riotous surprises per scene to supply another mystery dramatist with a steamer-trunkful of plays." Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

Off Broadway

BLOOD RELATIONS—Sharon Pollock's play, based on new findings released following a study of the real-life situation of Lizzie Borden. Jennifer Sternberg plays Miss Lizzie. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $9-$11; from 2/2. **Hudson Guild,** 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Amanda Carlin, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 2/26. **Town Hall,** (869-4731).

THE DOUBLE GAME—Joan Copeland and Martin E. Brooks in Anastazia Little's comedy which takes place aboard a cruise ship in the 50s. Wed.-Sun. at 8; Sat. & Sun. at 3; $10. **Perry St. Theater,** 31 Perry St. (255-9186).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a seedy, failed music-hall performer; directed by William Gaskill. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenn Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $17-$19. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HAMLET—Shakespeare's tragedy, directed by Raymond Gasper, produced by the Queens Shakespeare Theatre Foundation, with Maurice Schlaefer in the title role. $4; 1/27-2/6. **Lion Theater,** 422 W. 42nd St. (279-4200).

HANNAH—Blanch Baker, Sam Robards, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Koptyman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $18-$20. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LET MY PEOPLE COME—An erotic musical by Earl Wilson Jr.; directed by Otto Maximilian. Tues.-Sat. at 8:15, Fri. & Sat. at 10:30, Sun. at 5:30; $15. **Carter Theater,** 250 W. 43rd (496-1235).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

LITTLE VICTORIES—Lavonne Mueller's play about Joan of Arc and Susan B. Anthony is the first presentation of the Women's Project's fifth season; directed by Bryna Wortman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $8; from 1/26. **American Pl. Theater,** 111 W. 46 (247-0393).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $15; Fri. at 8, Sat. at 7 & 10, $15-$18. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PAINTING CHURCHES—Marian Seldes, Donald Moffat, and Frances Conroy in Tina Howe's portrait of an eccentric Boston family; directed by Carole Rothman. Tues.-Sun. at 8; $8-1/25-2/19. **South Street Theater,** 424 W. 42nd St. (279-4200).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression; with an all-South African cast. Mon.-Sat. at 8. Wed. & Sat. at 2; $7.50-$20. **St. Clement's,** 423 W. 46th (489-2420).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMERICAN JEWISH THEATRE—Robert Shaw's *The Man in the Glass Booth;* directed by Dan Held. With Albert Sinkys, Art Burns, Beatrice Pons, and Vera Lockwood. Wed., Thurs. & Sat. at 8, Sun. at 3 & 7; $9; thru 2/20. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REPERTORY—Debra Mooney, Ben Siegler, Christina Estabrook in A.R. Gurney's *What I Did Last Summer,* about a boy's coming of age during a summer in World War II. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$17.50; thru 2/20. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—Stephen Crain stars in *The Robber Bridegroom,* a bluegrass musical which takes place on the banks of the Mississippi, based on Eudora Welty's novella; book and lyrics by Alfred Uhry, music by Robert Waldman; directed by Richard Casper. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/30. 310 Riverside Drive, entrance on 103rd St. (663-2028).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan,* thru 3/18; Sartre's *The Condemned of Altona,* thru 3/3. **Theatre,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*The Tibetan Book of the Dead,* written by Jean-Claude van Itallie from translations of Tibetan texts, directed by Assurbanipal Babilla. Play describes the journey from life to death to rebirth. Tues.-Sun. at 7:30, Sun. at 3; $10; thru 2/6. From 1/27, Marianne Marcellin's *Resident Alién*, directed by Katherine Adamov. Thru 2/13. $6. 74A E. 4th St. (254-6468).

MANHATTAN THEATER CLUB—Upstage: Catherine Hayes's *Skirmishes*, about the battle between two sisters over their dying mother; directed by Sharon Ott. With Suzanne Bertish, Fran Brill, and Hope Cameron. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 2/20. Downstage: Edward Bond's *Summer*, about people who live their lives against a background of conflict; with Frances Sternhagen, Caitlen Clarke, David Pierce, Tom Brennan. 1/25-3/6; $16-$22. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Ray Aranha's *Sons and Fathers of Sons* centers on the lives of a college student, a history professor and the son of a Southern share-cropper as they become entwined; directed by Walter Dallas. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$12.50; thru 2/20. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—Caryl Churchill's new play, *Top Girls;* directed by Max Stafford-Clark. Story deals with the plight of women adventurers past and present. The play is a puzzle the audience must fit together, and though the pieces do not altogether cohere, they insidiously suggest and powerfully provoke speculation, With Selinda Cadell, Lindsay Duncan, Deborah Findlay, Carole Hayman, Lesley Manville, Gwen Taylor, and Lou Wakefield. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 1/30. **Public Theater,** 425 Lafayette St. (598-7150).

1982 THEATRE COMPANY—Brecht's *In the Jungle of Cities,* about two desperate men who set out to destroy each other; 1/27 & 28 at 8 p.m. Aspazija's *The Silver Veil,* a fantasy of revolution; 1/29 at 8; 1/30 at 2:30 & 8; $10. **Perry St. Theater,** 31 Perry St. (255-7190).

PRODUCTION COMPANY—Nicholas Kazan's *Blood Moon,* directed by Allen R. Belknap, is about the events involved in the destruction of one woman's innocence. Tues.-Fri. at 8, Sat. at 3 & 8; $10; thru 1/29. In rep with *The Gilded Cage,* revival of music-hall entertainment conceived and directed by James Milton, about the rise and fall of showgirl Evelyn Nesbit. Mon. at 8, Thurs.-Sat. at 11, Sun. at 7 & 10; $10; thru 1/30. 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru February; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *The Perfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru February. **Theater,** 301 W. 55th (997-9582).

78TH ST. THEATRE LAB—Three one-acters by new playwrights in rotating rep. Sun.-Wed. thru 2/9, at 8:30. Oscar Brand stars in his own satirical revue, *It's a Jungle Out There,* directed by Penelope Hirsch. Thurs. & Fri. thru Feb., at 8:30; $6. 236 W. 78th St. (595-0850).

SOHO REP—*Fanshen,* by David *Plenty* Hare, is about a small village caught in the upheaval of the Chinese Revolution; directed by Michael Bloom. 1/27-2/20; $8. 19 Mercer St. (925-2588).

THE TROUPE—Downstairs: Andy Milligan's *Sunsets,* about six souls' trips into the fourth dimension. Upstairs: Ward Morehouse III's *Sextet,* comedy set in a Bermuda hotel. Thurs.-Sat. at 8, Sun. at 3; $5; 1/27-2/13. 335 W. 39th (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/20; in rep with Chekhov's *Uncle Vanya,* thru 3/6. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAM—Musical about the flamboyant congressman from Harlem, starring Reuben Green and Jackee Harry; book by June Tansey, music and lyrics by Richard Ahlert; directed by Don Evans. **Henry St. Settlement,** 466 Grand St. (598-0400).

THE AMERICA HOUR—By and with Jim Neu and SK Dunn; music by Paul Galasso; directed by Linda Mussman; all about routines in communication. Thurs. & Fri. at 8, Sat. at 8 & 10; $5; thru 2/5. **Time & Space,** 139 W. 22nd (741-1032).

THE BOY'S OWN STORY—Jim Piddock in Peter Flannery's comedy about a goalkeeper's feelings during the course of a match; directed by Richard Seyd. Wed.-Sat. at 8, Sun. at 3; $8. **York Theater,** 2 E. 90th (534-5366).

CANDIDA—G.B.S.'s drama about complications which ensue when an adolescent poet falls in love with a preacher's wife, starring Elissa Napolin, Robin Lawson, and James Mavor Morrell. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/13. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE CARPENTERS—Steve Tesich's play about the disintegration of an American family; directed by Cliff Goodwin. Thurs.-Sat. at 8, Sun. at 3; $6; 1/27-2/20. **American Kaleidoscope,** 5 W. 63rd (724-3080).

COMPANY—Samuel Beckett's work, adapted for the stage as a monologue in three voices and starring Frederick Neumann; directed by Honora Fergusson, with music by Philip Glass. Fri.-Sun. at 8, Sat. & Sun. mat. at 3; thru 1/30. **Public/Other Stage,** 425 Lafayette St. (598-7150).

DADDIES—Douglas Gower's two-character play with two men who are having relations with the same woman; directed by Douglas Aibel. Thru 1/30; $8. **Vineyard Theater,** 309 E. 26th (683-0696).

DICK DETERRED—David Edgar did the book and lyrics and William Schimmel the music for this musical farce; directed by George Wolf Reily. Mon.-Sat. at 8, Sun. at 3; $7; thru 2/6. **William Redfield Theater,** 354 W. 45th (582-7862).

A DIFFERENT MOON—Ara Watson's play about a confrontation between a woman and her youthful lover, set in a 1951 Arkansas town; directed by Sam Blackwell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; 1/27-2/27. **WPA Theater,** 138 Fifth Ave. (691-2274).

DOUBLE BILL—Harold Pinter's *Dwarfs* and *A Slight Ache,* both dealing with human relationships pushed too far; directed by Robert Anthony. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/13. **Classic Theater,** 114 W. 14th (673-1043).

AN EVENING OF TERRENCE MCNALLY—His two comedies, *Noon* and *Dunelawn,* directed by David DiSavino and Steve Zimmer. Fri.-Sun. at 8; $4; thru 1/30. **Courtyard Playhouse,** 39 Grove St. (620-7110).

THE FIREBUGS—Max Frisch's comedy about firefighters, men who set fires for kicks, and a house of hypocrites; directed by Stephen Helper. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 1/29. **Actor's Outlet,** 120 W. 28th (869-3981).

GENUINE RHINESTONES—Vincent Gaeta's play, directed by Judith Joseph. Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/6. **Marquee Theater,** 189 Second Ave. (673-6341).

GODSPELL—A revival of the 1971 musical, brought up to date, by John Michael Tebelak with music by Stephen Schwartz. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10:30; $7; thru 1/29. **Open Gate Theater,** 29th St. & 1st Ave. (684-8660).

THE MODERN LADIES OF GUANABACOA—Eduardo Machado's play about the rise of a middle-class Cuban family during the late 20s and early 30s; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 2/13. **Ensemble Studio,** 549 W. 52nd (247-4982).

MUMMENSCHANZ—A Swiss mime group, using amphibious animals, caterpillars, monsters, fantasy figures, all commenting on the human condition. Thru 1/30; $12.50. **92nd St. Y,** at Lexington (427-6000, ext. 134). Also playing 2/6 at 3 p.m. Colden Center, Queens College (793-8080).

ONE-ACT PLAYS—Annual American Theatre of Actors Festival of one-acters; each week in the engagements has two new plays. Wed.-Sat. at 8; $5; thru 2/5. **ATA Annex,** 314 W. 54th (581-3044).

OUR LORD OF LYNCHVILLE—Snoo Wilson's comedy about TV evangelism run amuck in America. With Megan Bagot and Leon Russom. $8; thru 2/20. **AMDA,** 2109 Broadway (469-7833).

SKYLINE—Musical, set on New York's trendy Upper West Side, with book and music by Sonny Casella, about a stockbroker and a songwriter. Tues.-Fri. at 8, Sat. at 7 & 11; $10; thru 1/29. **American Theater of Actors,** 314 W. 54th (307-6325).

TAKE A NUMBER, DARLING—Jack Sharkey's farce about a concert pianist and his two wives; directed by Alison Wright. Thurs.-Sat. at 8, Sun. at 2; $4; thru 1/30. **Greek Annunciation Church,** 302 W. 91st (595-2588).

THE WATER HEN—Stanislaw Ignacy Witkiewicz's dream play about a hero who can find no place in a world going awry. Wed.-Sat. at 8; $6; thru 1/29. **Theatre Off Park,** 28 E. 35th (679-5684).

THE WISE HAVE NOT SPOKEN—Paul Vincent Carroll's play about the essential conflict between the force of arms and intellect in our daily life. Thurs.-Sat. at 7:30, Sun. at 4; 1/27-2/20; $6. **18th St. Playhouse,** 145 W. 18th (924-0720).

NEW YORK TICKET SERVICE
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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ILYA BOLOTOWSKY—Paintings from the 50's/Final paintings. Thru 2/12. Washburn, 42 E. 57th/113 Greene (753-0546).

RUTH BRODY—Metaphoric drawings, 1/25-2/12. Gallery 84, 30 W. 57th (581-6000).

RAY CIARROCHI/JOE SHANNON—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).

DAVID DEWEY—The sun and suburbia in big watercolors, thru 1/29. Tatistcheff, 38 E. 57th (888-1599).

HERVE DIROSA—Brightly-colored, comic grotesqueries using body-obsessed images/America in forty hand-colored and air-brushed photos. Thru 2/5. Gladstone, 41 W. 57th (758-6765).

STEPHEN EDLICH—Collages done in the past two years, thru 2/1. Marlborough, 40 W. 57th (541-4900).

JACKIE FERRARA—New sculpture, thru 2/5. Protetch, 37 W. 57th (838-7436).

SAM FRANCIS/HANS HOFMANN—Recent splattered canvases, a large triptych/24 paintings on paper from 1958 to 1965. Thru 1/29. Emmerich, 41 E. 57th (752-0124).

WILLIAM GATEWOOD—Layered abstract drawings and collage, thru 1/29. Markel, 50 W. 57th (581-1909).

ELGA HEINZEN—Meticulously painted trompe l'oeil towels, bathrobes, jeans, thru 1/29. Kornblee, 20 W. 57th (586-1178).

CLINTON HILL—Paintings and works on paper, thru 2/5. Pearl, 38 E. 57th (838-6310).

JOHN HIMMELFARB—Paintings, prints, drawings, thru 2/3. Dintenfass, 50 W. 57th (581-2268).

SIDNEY LAUFMAN—Direct rendering of the landscape in oils, thru 2/8. Deutsch, 20 W. 57th (765-4722).

JACOB LAWRENCE—The builders theme in recent drawings, 1/29-2/24. Dintenfass, 50 W. 57th (581-2268).

LOUIS LOZOWICK—Industry and the city in lithos of the 30's, 40's, thru 2/12. Summit, 101 W. 57th (586-6734).

MICHAEL MALPASS—Recent sculpture, thru 2/12. Zarre, 41 E. 57th (752-0498).

ELISEO MATTIACCI—Mixed-media sculpture, thru 2/12. Iolas-Jackson, 52 E. 57th (755-6778).

RICHARD MOCK/TOM OTTERNESS—Figurative visions in dense paint/Freize installation. Thru 2/5. Alexander, 20 W. 57th (757-3721).

WALTER MURCH—Idealized fruit, still lifes, thru 2/3. Parsons, 24 W. 57th (247-7480).

LOUISE NEVELSON—New Cascades-Perpendiculars-Silence-Music, thru 2/19. Pace, 32 E. 57th (421-3292).

SASSONA SAKEL NORTON—Hands in acrylic and charcoal on canvas, thru 1/29. Sutton, 29 W. 57th (888-0638).

THOMAS NOZKOWSKI—Rich color, painterly abstractions, thru 2/12. Esman, 29 W. 57th (421-9490).

ALICE H. PROSKAUER—Abstract space in acrylics, thru 1/29. Viridian, 52 W. 57th (245-2882).

BERNARD SANDERS—Realistic prints of the 30's, thru 2/19. Sumers, 50 W. 57th (541-8334).

RICHARD SERRA—"Around The Corner" 1982, thru 2/12. BlumHelman, 20 W. 57th (245-2888).

HUNT SLONEM/JACK YOUNGERMAN—Large scale narratives and floral tributes/Six prints based on Eastern meditational Mandala images. Thru 2/19. Rosenberg, 20 W. 57th (757-2700).

FRANK STELLA—Works on paper from all periods, thru 1/29. Getler/Pall, 50 W. 57th (581-2724).

MARIANNE STIKAS—Amphoras in a landscape, thru 2/12. Baskerville & Watson, 24 W. 57th (582-0058).

RICHARD STOUT—Biomorphic abstractions, some with theme of desire, thru 2/5. Touchstone, 29 W. 57th (826-6111).

JO WARNER—Still lifes in oil, thru 1/29. Phoenix, 30 W. 57th (245-5095).

Madison Avenue and Vicinity

MARIO AVANTI—Color mezzotints from the past seven years, thru 2/5. AAA, 663 Fifth (755-4211). Mon.-Sat. 10-6.

J.L. BENEDIT—New watercolors and objects, thru 2/27. CDS, 13 E. 75th (772-9555).

ROBERT BRANDY—Assemblage and collage on canvas and paper, thru 1/29. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

TOM BUTTER/STUART DAVIS—Abstract fiberglass and resin sculpture/Havana landscapes in watercolors from 1918. Thru 2/3. Borgenicht, 724 Fifth (247-2111).

REBECCA DAVENPORT—Realist paintings, thru 2/28. Aberbach, 988 Madison (988-1100).

ANDRE DUNOYER DE SEGONZAC—The south of France, Paris in still lifes, landscapes, figures, thru 2/5. Weintraub, 992 Madison (879-1195).

FRANK FAULKNER—High-color, textured acrylics with sexual suggestions, thru 1/29. Knowlton, 19 E. 71st (794-9700).

CECILY BARTH FIRESTEIN—Rubbings of historic edifaces in New York City and Spain, thru 2/4. The Spanish Institute, 684 Park (628-0420). Mon.-Fri. 12-6.

AAGE GITZ-JOHANSEN (1897-1977)—Creature in the remote north in 56 watercolors, gouachs, drawings by this Dane, 1/26-2/19. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

VILHELM HAMMERSHOI (1864-1916)—Haunting, still interiors, portraits in muted tones, thru 1/28. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.

KAWASE HASUI (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).

JAN HENLE—Topographical film drawings, thru 2/12. Fourcade, 36 E. 75th (535-3980).

ROBERTO JUAREZ—Intense color, expressionist figures in oils, and black and white drawings, thru 1/29. Miller, 724 Fifth (246-1625).

WILLIAM KIENBUSCH—A memorial, thru 2/5. Kraushaar, 724 Fifth (307-5730).

MICHAEL KLEZMER—Drawings, thru 2/12. Staempfli, 47 E. 77th (535-1919).

KOENIGSTEIN—Pencil on paper and graphite on aluminum drawings, thru 2/16. Elkon, 1063 Madison (535-3940).

HELEN MEYROWITZ—Drawings of female figures wrapped in sheets, thru 2/12. Payson·Weisberg, 822 Madison (249-1666).

MARK PEISER—Poured glass sculpture, thru 1/29. Heller, 965 Madison (988-7116).

EGON SCHIELE—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).

LAURA SHECHTER—New paintings, thru 1/29. Forum, 1018 Madison (772-7666).

ANDREW STEVOVICH—Intimate scenes with psychological implications, thru 2/17. Coe Kerr, 49 E. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5.

MARJORIE STRIDER—Symbolic sculpture with the 50 states as theme, thru 1/29. P. M. & Stein, 903 Madison (734-3373).

BOB THOMPSON (1937-1966)—Nudes, giant birds, demons in paintings and works on paper from the 60's, thru 2/28. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

MICHAEL TINGLEY/JILL VINEY—Multi-media mobiles/Molecular translucent sculpture. Thru 1/30. Birdhouse Annex, 830 Fifth at 64th (360-8141). Thurs.-Sun. 11-6.

BRAM VAN VELDE—Graphics, thru 2/12. Lefebre, 47 E. 77th (744-3384).

CATHARINE WARREN—Patterned abstractions in acrylic and rice paper on canvas, thru 2/12. Acquavella, 18 E. 79th (734-6300).

TIMOTHY WOODMAN—New figurative reliefs/Posed and unposed photographic portraits by Callahan and Friedlander. Thru 2/12. Zabriskie, 724 Fifth (307-7430).

SoHo

JAMES BIEDERMAN—Painted wood sculpture and large mixed-media drawings, thru 1/29. Weber, 142 Greene (966-6115).

IAN CARR-HARRIS—Five sculptural installations, thru 2/12. 49th Parallel, 420 W. Broadway (925-8349).

DAVID DALESSANDRO—Cubistic boxers and marching musicians, thru 2/9. Bowery, 121 Wooster (361-1056).

SUZANNE D'AVANZO/ELIZABETH SOLLEY—Color lino-cuts/Portraits. Thru 2/10. Ward-Nasse, 178 Prince (925-6951).

NANCY DWYER—New paintings, thru 2/11. Semaphore, 462 W. Broadway (228-7990).

NATALIE EDGAR—Works, thru 1/29. Ingber, 460 W. Broadway (674-0101).

BRIAN ENO—"Mistaken Memories," a video installation, thru 2/5. Concord, 451 Broome (925-2994).

GARY GODBEE—Still landscapes in oil on paper, thru 2/13. Central Falls, 478 W. Broadway (475-3333).

JULIE GRAHAM/STAN SNYDER—Oil sticks on paper/Tubular and geometric form sculpture. Thru 2/22. 22 Wooster (431-6445).

GEORGE GREEN/C.J. YAO—Trompe l'oeil abstractions/Cityscapes in photorealist screenprints. Thru 1/29. Meisel, 141 Prince (677-1340).

JOLYON HOFSTED—Clay and mixed-media paintings, 1/25-2/13. Pindar, 127 Greene (533-4881).

HEDI KYLE—Shell inspired books, thru 1/28. Center for Book Arts, 15 Bleecker (460-9768).

RONNIE LANDFIELD—Colorfields, thru 1/29. Cowles, 420 W. Broadway (925-3500).

GAIL LE BOFF/SUSAN ROECKER—Manipulated color photos/Drawings of reinterpreted landscapes. Thru 2/16. Soho 20, 469 Broome (226-4167).

JOHN LEES—Geometric formations in a landscape, 1/29-2/26. Thorp, 419 W. Broadway (431-6880).

ROBERT LONGO—Large-scale reliefs and drawings, 2/5-3/5. Metro Pictures, 169 Mercer (925-8335).

DAVID LOWE—Landscapes, thru 2/9. Prince Street, 121 Wooster (226-9402).

ROBERT MORRIS/ROBERT RAUSCHENBERG/MARGRETE SORENSEN—Large black and white figurative drawings/Photographic images on ceramic, paper works done in China/Labyrinthine constructions. Thru 1/29. Castelli, 142 Greene and 420 W. Broadway (431-5160).

ROBERT MORRIS—Plaster reliefs and large charcoal, graphite drawings, thru 1/29. Sonnabend, 420 W. Broadway (966-6160).

JAMES ROBERT NELSON—Abstractions and corrugations, thru 2/9. Inroads, 150 Mercer (226-6622).

DOUG OHLSON—Color relationships within a looser grid, thru 1/29. Caldwell, 383 W. Broadway (966-6500).

JUDY PFAFF—An integrated environmental installation, thru 1/29. Solomon, 392 W. Broadway (925-1900).

NINA RAGINSKY/FUMIO YOSHIMURA—Hand-colored portrait photos of friends from British Columbia/Meticulously carved wood fish, plants, flowers. Thru 2/2. Hoffman, 429 W. Broadway (966-6676).

GARY RAUCHBACH—Luminous color abstractions, thru 2/3. Eno, 101 Wooster (226-5342).

GERHARD RICHTER—Recent paintings, thru 1/29. Sperone Westwater Fischer, 142 Greene (431-3685).

GARY STEPHAN—Architectonic abstractions, thru 1/29. Boone, 420 W. Broadway (966-2114).

TANIA (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).

GORDON VOISEY—"The Garden Gate," menacing vistas, thru 1/29. Kitchen, 484 Broome (925-3615).

Other

MICHAEL HEIZER—Mineralized pigment on raw canvas done in 1967, thru 2/19. Oil & Steel, 157 Chambers (964-1567).

EVA HESSE—92 drawings from 1966 to 1970 and six mixed-media sculptures, thru 2/19. Grey, NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5.

KEIICHIRO MOMOSE/PAUL SISKO—Marble block sculpture/Metal sculpture. Thru 1/30. Noho, 542 LaGuardia Pl. (473-9619).

ROBERT OHNIGIAN/LEONARD STOKES—Collages by both. Thru 2/5. Ekstrom, 417 E. 75th (988-8857).

STEVEN PARRINO/KENDALL SHAW—Contemporary abstractions/Hard-edge optical abstractions and a large canvas of baseball players. Thru 1/31. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

MARIE-LOUISE PAULSON—Large canvases of sofas covered with fruit, vegetables, thru 1/31. Small Walls, 102 Forsyth (431-5294). Wed.-Fri. 1-5, Sat. 11-5.

ROBERT QUIGLEY—People, fragments, and fabrics, thru 3/12. Zim-Lerner, 123 University Pl. (777-1907). Mon.-Sat. 12-6.

KIT-YIN SNYDER—Architectural sculpture and drawings, thru 2/17. Mall of CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Ten emerging artists including Awalt, Horii, Oberst, Stoll, 1/25-2/19.

DONSON—38 E. 57th (355-6970). Altdorfer, Pissarro, Rembrandt, and other Old Master prints, thru 2/28.

FRUMKIN—50 W. 57th (757-6655). Self-portraits by Arneson, Colescott, Ferrer, Grooms, Saul, thru 1/27.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Books and graphics by Marca-Relli, Picasso, Tamayo, thru 1/31.

GALLERI BELLMAN—41 E. 57th (486-7944). 100 paintings and graphics by the German Expressionists, thru 2/19.

HABER THEODORE—29 W. 57th (752-3338). Color and contradictions by sculptors Buehner, Snyder, and Watcke, thru 1/29.

HEIDENBERG—50 W. 57th (586-3808). Botero, Natkin, Signac, Vuillard, thru 2/19.

KENNEDY—40 W. 57th (541-9600). The American Traditon in the 18th and 19th centuries including Copley, Peale, Twachtman, thru 1/29.

MIDTOWN—11 E. 57th (758-1900). Binford, Bishop, Cadmus, Thon, five others, thru 1/29.

OSCARSSON HOOD—41 W. 57th (750-8640). Aycock, Ferrara, Heizer, Highstein, Stackhouse, thru 2/5.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1.

SACHS—29 W. 57th (421-8686). Eight painters and two sculptors, thru 2/3.

Madison Avenue and Vicinity

ARMAN—817 Madison (570-2700). Women including Armstrong, Buonagurio, Fisher, thru 1/29.

GIBSON—205 E. 78th (772-2332). Extended drawings by Oppenheim, Serra, thru 2/12.

GOETHE HOUSE—1014 Fifth (744-8989). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Two centuries of Berlin KPM porcelain, thru 2/19.

GOLDSCHMIDT—1117 Madison (879-0070). 54 drawings from four centuries including Domenichino, Duban, Vuillard, thru 2/12.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Arp, Ernst, Exter, Gabo, Moholy-Nagy, thru 1/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

ODYSSIA—730 Fifth (541-7520). Birmelin, Kahn, and Portnow, thru 2/5.

ROLLY-MICHAUX—943 Madison (535-1460). Graphics by Marini, Miro, naive paintings by McKnight, thru 2/25.

SOLOMON—959 Madison (737-8200). Avery, Frankenthaler, Rauschenberg, thru 1/31.

SPANIERMAN—50 E. 78th (879-7085). 19th and 20th century paintings, some American Impressionists, thru 1/29.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Unprotected landmark buildings in the Bronx, Brooklyn, Queens, Staten Island plus the proposed conversion of W. 27th Street by Sartogo and Schwarting, thru 2/19.

YORK—21 E. 65th (772-9155). Americans Demuth, Metcalf, Peto, Roesen, Stella, thru 1/31.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

CENTRAL HALL—386 W. Broadway (226-9215). Members, thru 1/30.

COOPER—155 Wooster (674-0766). Johns, Mangold, Marden, Rothenberg, thru 2/23.

FELDMAN—31 Mercer (226-3232). Surveillance, prophecy, computers, nightmares, 1/26-2/15.

55 MERCER ARTISTS—55 Mercer (226-8513). Adams, Armstrong, Cole, Doyle, many others, thru 2/5.

14 SCULPTORS—164 Mercer (966-5790). Four new members including fused steel, clay, melted glass, and copper figures by Grillo and "Jazzscapes" by Hallas, thru 1/29.

HUTCHINSON—138 Greene (966-3066). "Paint as Image," by Berthot, Klein, Marden, Resnick, Ryman, thru 2/19.

MILLIKEN—98 Prince (966-7800). Twenty rotating artists, thru 2/2.

OK HARRIS—383 W. Broadway (431-3600). Four one-person shows including light sculpture by Staller, abstract expressionist acrylics by Zago, thru 1/29.

RICCO-JOHNSON—475 Broome (966-0541). American Folk Art, thru 1/31.

SHAFRAZI—163 Mercer (925-8732). "Champions," Ahearn, Basquiat, Cutrone, Scharf, thru 2/19.

SOHO CENTER—114 Prince (226-1995). Calligraphic, color abstractions by Arapoff, nudes in dream-like landscapes by Vaterlaus, thru 2/5.

STOREFRONT—51 Prince (431-5795). Wed.-Sun. 1-7. Two installations, thru 2/5.

WESTBROADWAY—431 W. Broadway (966-2520). Complex fantasies by Bray, subtle grid abstractions by Feir, thru 2/10.

Other

ALAN—1568 Second (744-4070). 19th and early 20th century Americans including Crane, Ochtman, thru 2/2.

ARTISTS SPACE—105 Hudson (226-3970). "Dark Rooms," five slide installations, thru 2/19.

BOUCKAERT—100 Hudson (925-6239). Three abstract sculptors, thru 2/12.

CLOCKTOWER—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. Twelve artists from Europe, Australia, and Canada, thru 2/12.

ELEMENTS—90 Hudson (226-5910). Large scale clay works for public spaces, thru 2/12.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

FRANKLIN FURNACE—112 Franklin (925-4671). The Carnival by Antonakos, Cummings, Roth, Simpson and artists use of language, thru 2/5.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

RYAN—452 Columbus (799-2304). Four contemporary printmakers, thru 2/13.

SPACED—165 W. 72nd (787-6350). Drawings from Cathedral, Pyramid, City, and Castle by Macaulay, thru 2/5.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of a Great City, thru 3/31.

TEN WINDOWS—Eighth at 53rd (475-5831). Projects for large scale works by ten artists, thru 2/3.

WESTBETH—463 West (685-9038). Cuban posters and photographs from 1959 to the present, thru 2/9.

WINDOWS ON WHITE—62 White (596-7451). Thirty women creating protective devices, thru 1/30.

Photography

HERTHA BAUER—Manhole and other covers of New York City, thru 1/31. New School, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

SONJA BULLATY/ANGELO LOMEO—Windows by this husband and wife, thru 2/19. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

CITY—2 Columbus Circle (974-1150). Nightime New York City, 1930 to 1982 by Abbott, Davidson, Feininger, Frank, Weegee, thru 2/16. Mon.-Fri. 10-5:30.

ROGER CUTFORTH—Photographic landscapes, thru 2/5. Bromm, 90 W. Broadway (732-6196).

LUCIANO FRANCHI DE ALFARO III—20" x 24" polaroids, 1/26-2/26. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

H.C. ELLIS—Paris in La Belle Epoque using flash photography, thru 1/28. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

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ART

PAMELA EMIL—Gypsies and their children, thru 2/5. Photographics Unlimited, 43 W. 22nd (255-9678). Mon.-Fri. 1-9 p.m., Sat. 1-7, Sun. 1-9.

BERNARD FAUCON—New large images, thru 1/29. Castelli, 4 E. 77th (288-3202).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Manipulated photos, some of women by Augeri, diversions by Cady, thru 2/26.

GLADSTONE—41 W. 57th (758-6765). Hand-colored American propaganda photos from 1948, thru 2/5.

ULLY HIRSCH—New England and New York in black and white, thru 1/28. Photo Boutique, 306 W. 57th (765-8973).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, thru 2/27.

ROBIN M. LOVE—Satirical self-portraits done for Playboy, thru 2/5. Visual Arts, 137 Wooster (598-0221).

WILLY MAYWALD—Chagall, Leger, Picasso in their studios, thru 2/5. Kahan, 922 Madison (744-1490).

WILLY MAYWALD—Paris Couture, 1935 to 1965, thru 2/5. F.I.T., 227 W. 27th (760-7614). Tues. til 9, Wed.-Sat. 10-5.

DUANE MICHALS—Painted photos, multiple exposures, sequences, and portraits, thru 2/5. Janis, 110 W. 57th (586-0110).

PRAKAPAS—19 E. 71st (737-6066). Constructivism and photography including Albers, Moholy-Nagy, Rodchenko, Veronesi, thru 2/12.

LINN SAGE—Maine, masks, and tandem images, thru 2/4. Pfeifer, 825 Madison (737-2055).

SOHO PHOTO—15 White (226-4265). Portraits by the Canadian Dru, plus members, thru 2/4.

JAMES VAN DER ZEE—Harlem for over fifty years, thru 2/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

LEROY WOODSON, JR.—Iraq, Nigeria, Jamaica, Warhol, and John Lennon, thru 2/23. Rosenberg, 115 Wooster (431-4838).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3 . . . Czechoslovakian Glass: Seven Masters; thru 5/29 . . . Selections from the Permanent Collection. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 1/28.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . North American Indians. . . Star Gods of the Ancient Americas; thru 3/27. . . Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. . . Deep Ocean Photography; thru 5/15.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . From the Millicent Rogers Collection; thru Jan. . . Carl Larsson; thru 1/30. . . Gene Davis: 30 Years of Drawing; thru 2/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50, ($2 from 1/25); free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/30. . . American Picture Palaces; thru 2/27. . . Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17. . . Designed for Theater; 1/25-5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. *Children under 10 not admitted.* French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13. . . American Sculpture from the Permanent Collection; thru 3/13. . . Modern Masters. . . Yves Tanguy: A Retrospective; thru 2/27. . . An Homage to Joan Miró at 90; thru 2/27.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Rodin's Gates of Hell; thru 3/6. . . The Celestial Pen: Islamic Calligraphy; thru 7/3. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Frank Lloyd Wright at the Metropolitan Museum; thru 2/27. . . Albrecht Dürer and the Holy Family; thru 2/6. . . La Belle Epoque; thru 9/4. . . The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Last Flowering: French Painting in Manuscripts, 1420-1530; thru 1/30. . . Rembrandt's Etchings of the Life of Christ; thru 1/30. . . Stravinsky (1882-1971) and Haydn (1732-1809); thru 1/30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The Gilded Age in Paper; thru 2/6. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10. . . The Gilded Age in Dolls.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Louise Bourgeois; thru 2/8. . . Rauschenberg in China; thru 2/1. . . Three New Skyscrapers; 1/27-3/29.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Greetings of the Year; thru 1/25. . . A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. . . A Heritage to Remember: The Black Experience in New York; 1/28-2/27.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28. . . FDR and the Arts: The WPA Projects; thru 3/30. . . Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2. . . Through the Eyes of a Teacher; thru 3/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/26.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Images in Stone, Iron, and Glass: Sepulchral Art; thru 1/30. . . Annual Juried Exhibition.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Ellsworth Kelly: Sculpture; thru 2/27. . . Frank Stella: Prints 1967-1982; thru 3/13. . . The Eight; thru 3/20.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/23. **East,** 219 E. 67th St. (570-4141). 1/25 at 10 & 2: Continental Furniture and Works of Art from the Estate of Sarah Hunter Kelly. On view from 1/21. 1/26 at 10: 19th and 20th Century Paintings from the Estate of Sarah Hunter Kelly. On view from 1/21.

DOYLE—175 E. 87th St. (427-2730). 1/26 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations, including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries, and Rugs. On view from 1/22.

PHILLIPS—406 E. 79th St. (570-4830). 1/27 at 10: American Autograph Letters and Documents. On view from 1/22. 1/27 at 1: American Furniture, Decorations, and Silver. On view from 1/22. 1/27 at 6: American Paintings. On view from 1/22.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 1/25 at 10:15 & 2, 1/26 at 2: Sotheby's Arcade Auctions. On view from 1/20. 1/26 at 2: Printed and Manuscript Americana. On view from 1/20. 1/27 at 10:15 & 2: American Decorative Prints and Folk Paintings. On view from 1/22. 1/27 at 10:15, 1/29 at 10:15 & 2: Important American Furniture and Decorative Arts. On view from 1/22. 1/28 at 10:15 & 2: American Furniture and Decorative Arts. On view from 1/22.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 24

ORPHEUS, with mezzo-soprano Jan DeGaetani. Haydn's Symphony No. 44 in e, "Trauer"; Britten's *Phaedra;* Wagner's *Siegfried Idyll;* Dvorak's Serenade in d for Winds, Op. 44. Carnegie Hall at 8. $6-$12.50.

TONY BENNETT/COUNT BASIE/CARMEN MCRAE, with the Henry Street Settlement Symphony Orchestra, Paul West conductor. Avery Fisher Hall at 8. Benefit, Henry Street Settlement. $15-$100.

ALLIANCE FOR AMERICAN SONG: SALUTE TO GERTRUDE STEIN—Settings of Gertrude Stein's words by 12 composers in a variety of styles, dating from 1927 to 1982. With soprano Cheryl Bensman; mezzo-sopranos Isabelle Ganz, Mary Ann Hart, Mikki Shiff; countertenor Drew Minter; tenor Michael Brown; baritones Thomas Hewes, Robert Kuehn; bass Albert de Ruyter; pianists Eliza Garth, Bennett Lerner, John Mahoney; clarinetist Virgil Blackwell; cellist Michael Rudiakov. Merkin Concert Hall at 8. $7.

FAITH ESHAM, soprano, with pianist Thomas Muraco. Songs by Mozart, Schubert, Debussy, Perle, Wolf, Rachmaninoff. Alice Tully Hall at 8. $6.

BERNARD YANNOTTA, clarinetist, with the Columbia Quartet. Mozart, Debussy, Weber. Carnegie Recital Hall at 8. $6.

DORIAN WIND QUINTET—Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

CONTEMPORARY CHAMBER MUSIC—Works by Walker, Harbison, Mamlock, Kraft, Coelho, played by various instrumentalists. Juilliard Theater, Lincoln Center, at 8. Free.

VALENTIN RADU, organist. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

AUDREY LAVINE, vocalist, with pianist Jimmy Roberts. Citicorp Atrium at 6. Free.

BRUCE SMITH PERCUSSION PLUS—Jazz with Afro-Cuban rhythms. Washington Square Church, 135 W. 4th St. (777-2528), at 8. $4.

Tuesday, January 25

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor: pianist Malcolm Frager. Maderna's *Biogramma,* Mozart's Piano Concerto in d, K. 466; Schumann's Symphony No. 2. Avery Fisher Hall at 8. $6-$22.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor; violinist Ralph Evans; cellist Michael Rudiakov; violist Maryhelen Ewing; pianist Menahem Pressler; Robert Johnson, French horn. Music of W.F. Bach, Telemann, Barab, Grieg, Bartók. Merkin Concert Hall at 8. $9.50.

OBERLIN COLLEGE CHOIR AND ORCHESTRA, Daniel Moe director. Handel's *Dixit Dominus,* Britten's *Cantata Academica,* works by Olsson, G. Schumann, Ives. Carnegie Hall at 8. $6.

CAPRICORN: MYTH AND MUSIC—Music of Schumann, Beethoven, Dvorak. St. Peter's Church, Lexington Ave. at 54th St., at 8. $4.

NEW MUSIC CONSORT, Claire Heldrich conductor. "Pulse": 20th-century percussion music, by Cummings (N.Y. premiere), LeBaron (premiere), Wuorinen, Harrison, Varèse. The first three will speak. Symphony Space at 8. $6.

HOLY TRINITY BACH ORCHESTRA, Frederick Grimes director; organist Nancianne Parrella. Brixi's Organ Concerto in F; Bach's Fugue in G; Nancy Wertsch's *Dayspring Fantasy* for Organ, Strings, and Horns (first performance); Albinoni's Adagio in g; Rheinberger's Concerto in F. Holy Trinity Lutheran Church, CPW at 65th St., at 8. $4.

EDWARD GILMORE, clarinetist. With pianist Robert Schwartz; violist Paul Friedman. Works by Benjamin, Martino, Berg, Mozart, Bassi. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

ANGELA D'ANTUONO, soprano/**JOHN VAN BUSKIRK,** pianist. Songs of Rodrigo, Falla, Turina. Trinity Church, Broadway at Wall St., at 12:45. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

VLAD WEST, tenor saxophonist. Jazz. Lincoln Center Library at 4. Free.

DANIEL PONCE & JAZZBATA—Latin jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 26

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa, conductor; Tanglewood Festival Chorus; Boston Boy Choir. Frederica von Stade, Nicolai Gedda, Thomas Stewart, Eric Halfvarson. Berlioz's *The Damnation of Faust.* Carnegie Hall at 8. $9.50-$22.

MUSICA SACRA, Richard Westenburg conducting; soprano Benita Valente, mezzo-soprano Kimball Wheeler, boy soprano David Owen. Bernstein's *Chichester Psalms;* Stravinsky's *Symphony of Psalms;* Khatchaturian's *Ode to Joy* (American premiere); Poulenc's *Gloria.* Avery Fisher Hall at 7:30. $7-$13.

EVI MARTYN, pianist. Works of Beethoven, Hadyidakis, Debussy, Chopin. Merkin Concert Hall at 8. $7.

DAVID TUDOR/JOHN DRISCOLL—Electronic music using custom-built modular electronic devices, etc. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOY IN SINGING—Winifred Cecil, conductor. Lincoln Center Library at 5:30. Free.

JOHN HICKS TRIO/GOSPEL SOUNDS OF A LOCAL NATURE—Jazz and gospel. Pacific Musictheatre, 177 Flatbush Ave. at Pacific St., Brooklyn (604-1052), at 6:30 and 10. $7.

Thursday, January 27

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Yehudi Menuhin. Mozart's Symphony No. 38 "Prague"; Schoenberg's Chamber Symphony, Op. 9; Elgar's Violin Concerto. Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m. $3.

BOSTON SYMPHONY ORCHESTRA—See 1/26.

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Andras Schiff. Haydn's Symphony No. 104; Schumann's *Konzertstück* in G; Ives's Symphony No. 3; Mozart's Piano Concerto, K. 459. Alice Tully Hall at 8. $6-$10.

PANOCHA STRING QUARTET—Mozart's Quartet No. 21, "Prussian"; Janacek's Quartet No. 1, "Kreutzer"; Ravel's Quartet in F. Metropolitan Museum at 8. $6.

ROGER BOBO, tuba/**THOMAS STEVENS,** trumpet. With pianist Zita Carno; Eastman Wind Ensemble, conducted by Verne Reynolds. Works by Penderecki, Reynolds. Merkin Concert Hall at 8. $8.

EMPIRE BRASS—Mannes College of Music, 157 E. 74th St. (737-0700), at 7. Free.

ANDRE EMELIANOFF, cellist/**JOHN VAN BUSKIRK,** pianist. Brahms's Sonata in F, Op. 99. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

PAULINE OLIVEROS/FALCETTI ACCORDION ORCHESTRA—Her works for solo, duet, quartet, and the band. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

DONALD OSBORNE, baritone/**CRAIG GOODMAN,** flutist/**MIHO KAWAGOE,** pianist/**ADRIANA CONTINO,** cellist. Chamber works by Prokofiev, Haydn, Ravel. Christ and St. Stephen's Church, 120 W. 69th St. (663-2496), at 8. $5.

JERRY HUNT, composer-pianist. Experimental electronic music. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

BARGEMUSIC RESIDENT MUSICIANS—Haydn's String Quartet in G, Op. 20, No. 5; Dvorak's String Quartet in C, Op. 87. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

JOHN HICKS TRIO/GOSPEL SOUNDS—See 1/26.

Friday, January 28

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; horn player Barry Tuckwell. Schuman's *American Hymn* (N.Y. premiere); Hindemith's Concerto for Horn and Orchestra; Prokofiev's Symphony No. 5. Carnegie Hall at 8. $10-$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests pianist Rudolf Firkusny, violinist Glenn Dicterow. Weber's Quintet in B flat, Op. 34; Janacek's Capriccio for Piano Left Hand, Flute, and Brass; Dvorak's Trio in f, Op. 65. Alice Tully Hall at 8. $12.

NEW YORK PHILHARMONIC—At 2. See 1/27.

BACH ARIA GROUP—Arias from Bach cantatas; the *Aeolus* Cantata, BWV 205; duets from cantatas. Metropolitan Museum at 8. $8.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; composer-vocalist Diamanda Galas. Galas (U.S. premiere), Takemitsu (U.S. premiere), Yuasa (N.Y. premiere), Coleman (premiere), Paxton (N.Y. premiere). Cooper Union, Seventh St. and Third Ave. (254-6300), at 8. $6.50.

EDMUND NIEMANN, pianist/**SHEILA SCHONBRUN,** soprano. "Transcendentalism in Music." Works by Ives, Messiaen, Dallapiccola, Wolf. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 8. Free.

RHYS CHATHAM / NED SUBLETTE—Their music. Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

LIZ KACZMARCZYK, flutist/**DIEDRE HOWARD,** pianist. French music, baroque to contemporary. Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:15. Free.

YOKO ITO GATES, with Reiko Kamata, Ralph Samuelson. Traditional and contemporary Japanese music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

MANNES FACULTY RECITAL SERIES—Works by Charles Jones, Peter Pindar Stearns, David Tcimpidis, David Loeb. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

KENT EANES, flutist/**GREGORY GLUCK,** guitarist. Lincoln Center Library at 4. Free.

CUBAN EVENING—In honor of José Marti's birthday, with Daniel Ponce, Paquito d'Rivera, Chico O'Farrell, Machito. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

GRADY TATE, drummer-vocalist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

OSCAR PETERSON/STAN GETZ QUARTET—Jazz. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15.

NEW PRIDE COALITION, a fusion-funk band, with Arnette de Mille, others. Invisible Performance Workshop, 558 Melrose Ave., Bronx (665-0384), at 8:30. $3, $4.

BENJAMIN VERDERY, guitarist. Bach, Ravel, Beaser, Regondi. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

LEROY LESSANE/GEORGE TESHU—Traditional and contemporary folk songs. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

MEL TORME/BARBARA COOK—Salute to Broadway and Hollywood. Orrie de Nooyer Auditorium, 200 Hackensack Ave., Hackensack, N.J. (201-825-8793), at 8:30. $23.50-$25.50.

Saturday, January 29

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; pianist Emanuel Ax. Beethoven's *Creatures of Prometheus* Overture and Piano Concerto No. 4; Tchaikovsky's Symphony No. 6, "Pathetique." Carnegie Hall at 8. $10-$17.50.

ENSEMBLE FOR EARLY MUSIC—"Les Fêtes Galantes et Amusantes," honoring Rameau's 300th birthday with "a fricassee" of baroque French opera and ballet music. Alice Tully Hall at 8. $8.50, $10.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, Oscar Shumsky conductor-violinist; pianist Jorge Bolet. Beethoven's Sonata in G, Op. 96, Piano Concerto No. 3, and Symphony No. 4. Alice Tully Hall at 3. $7-$10.

NEW YORK PHILHARMONIC—See 1/27.

ALESSANDRA LIGHTCAP, mezzo-soprano. Works by Pergolesi, Fauré, Brahms, Barber, Respighi, Montsalvatge. Merkin Concert Hall at 8. $6.

ROYAL NEW YORK DOO WOP, with Jimmy Beaumont & the Skyliners, the Teenagers, the Jive Five, many more. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8. $12.50-$16.50.

DON PULLEN QUINTET—Jazz. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

PUNTILLA/NUEVA GENERACION—Latin music. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

RICHARD TEITELBAUM & STEVEN GORN, with guest artist Glen Velez. Music for synthesizer and reeds. Alternative Museum, 17 White St. (966-4444), at 8. $6.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

JUDY NIEMACK, jazz vocalist. Citicorp Atrium at 8. Free.

PETER GORDON—Marymount Manhattan Theater, 221 E. 71st St. (279-4200), at 8. $8.

BROOKLYN PHILHARMONIC—At BAM. See 1/28.

SPYRO GYRA/GARY BURTON QUARTET—Jazz. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15. Ticket includes admission to a concert at 4 p.m., featuring the Chuck Wayne Quartet and the Lehman College Jazz Combo.

BRONX ARTS ENSEMBLE, with soprano Edith Gordon Ainsberg. Works by Handel, Bach, Telemann, Francoeur, Zelenka. Ethical Culture Society, 4450 Fieldston Rd., Riverdale, Bronx (548-4445), at 3. $5.

MAN SOO LEE, baritone. Post-graduate recital. Brooklyn Conservatory of Music, Queensboro branch, 140-26 Franklin Ave., Flushing (461-8910), at 8. Free.

MEL TORME/BARBARA COOK—At 8. See 1/28.

Sunday, January 30

PLACIDO DOMINGO, tenor / **SHERRILL MILNES,** baritone; James Levine and the Metropolitan Opera Orchestra. Selections from Bizet, Thomas, Giordano, Puccini, Cilea; also selections from Verdi's *La Forza del Destino.* Metropolitan Opera House at 8. $8-$25.

BELLA DAVIDOVICH, pianist. Scriabin, Chopin, Prokofiev (selections, *Romeo and Juliet).* Carnegie Hall at 3. $6-$12.50.

MARILYN HORNE, mezzo-soprano, with pianist Martin Katz. Songs by Nin, Debussy, Alvarez, Turina, Granados, Bizet, Poulenc, Falla. Alice Tully Hall at 8. Sold out.

CHAMBER MUSIC SOCIETY—At 5. See 1/28.

BROOK ZERN, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

MARIE TRAFICANTE, soprano, with pianist William Vendice. Versions of Gypsy songs, by Brahms, Wolf, Liszt, and Dvorak; world premiere of Beeson's *From a Watchtower;* Barber's *Hermit Songs.* Merkin Concert Hall at 3. $8.

THEODORE BIKEL—A program of Jewish folk music. Merkin Concert Hall at 7:30. $10.

CHAIM FREIBERG, pianist. Works by Bach, Schumann, Mendelssohn, Chopin, Liszt, Ben Haim. Ann Goodman Recital Hall at Abraham Goodman House, 129 W. 67th St. (362-8060), at 3. Free.

RUTH WATERMAN, violist/**ROBERT MERFELD,** pianist. Works by Mendelssohn, Handel, Poulenc. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

BRASS BRILLIANTE—Robert Summers, director. Citicorp Atrium at noon. Free.

NORMAN ROLLINGS, pianist. Songs of the thirties and forties. Citicorp Atrium at 6. Free.

MUSIC AND REMINISCENCES WITH ELIAS, EUGENE, AND NORMAN SEAMAN—With guest artists Martha Schlamme, George Lorrie, and others. Carnegie Recital Hall at 2. $12.

CANTONESE MUSIC GROUP of the Chinese Ensemble of New York. Cantonese instrumental music. Uris Center, Metropolitan Museum, at 3:30. $4.

ARVEL SHAW, bassist, and his quintet, in "Life After Satchmo," jazz and comedy. Symphony Space at 7. $10, $15.

PETER GORDON—See 1/29.

DAVE TARRAS TRIO—A concert of klezmer music. Workmen's Circle, 45 E. 33rd (889-6800), at 2. $5.

JOSH JOFFEN AND FRIENDS—Singers and guitarists. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

TANNAHILL WEAVERS—Traditional Scottish and Irish music. Pace University, Schimmel Theatre, Spruce St., across from the City Hall (285-3617), at 3. $3.

TRIO SONATA, flute/oboe/guitar. Telemann, Ibert, Grandos, Bach, Wooldridge. Armor Hall, Wave Hill House, Independence Ave. and 249th St. Bronx (549-2055), at 3. $6.

BENNY GOODMAN SEXTET/BUCKY PIZZARELLI & JOHN PIZZARELLI JR.—Jazz. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $11-$15. Ticket includes admission to a concert at 1 p.m., featuring Billy Taylor and the Lehman College Stage Band.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 1/27.

CON BRIO ENSEMBLE—Classical music. Forest Hills Community House, 15 Borage Place, Forest Hills, Queens, at 3. Free.

JAZZ CONCERT, with trumpeter Markie Markowitz, saxophonist Bill Kirschner, pianist Moe Wechsler, and others. Ethical Culture Society, 4450 Fieldston Rd., Riverdale, Bronx (549-9421), at 2:30. $8.

MEL TORME/BARBARA COOK—At noon. See 1/28.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; narrator Robert Sherman. Stravinsky's *L'Histoire du Soldat,* Saint-Saëns's Septet. Performing Arts Center, SUNY at Purchase, N.Y. (914-253-5900), at 3. $8-$13.

CONCERTS IN CHURCHES—Evensong, with the Choristers and Gentlemen of the Choir, in Handel's *Chandos Anthems.* Cathedral Church of St. John the Divine, 112th St. and Amsterdam Ave., at 4. Offering... Riverside Church, the Drive at 120th St. At 2:30: Concert Choir of Westminster College, New Wilmington, Pa., Clarence J. Martin director. Sacred and spirtual music. At 4: New Philharmonia of Riverside, George Rothman conductor, Rolf Schulte violinist. Grieg, Prokofiev, Mozart. Free... The Harmonic Choir, David Hykes composer-director; overtone singing. St. George, 16th St. east of Third Ave., at 8. $5... Clarinetist Ed Gilmore, with pianist Robert Schwartz. St. Michael's 225 W. 99th St., at 3. $5... St. Thomas, Fifth Ave. at 53rd St. At 4: Choral Evensong; music by Leighton, Walton, Wesley; offering. At 5:15: Scott T. Prince, organist; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 24—Mon., 1/24, at 8: Puccini's *La Bohème,* Levine conducting; with Zylis-Gara, Neblett, Moldoveanu, Ellis, Plishka, Monk, Tajo. 1/25 at 8: Mussorgsky's *Boris Godunov,* Conlon conducting; with Talvela, Dunn, Ochman, Nagy, Plishka, Gramm, Meredith, Martin. 1/26 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Riegel, Rolandi, Malfitano, Troyanos, Bybee, Morris, Velis, Laciura, Macurdy, Chookasian. 1/27 at 8: *La Bohème,* same as 1/24. 1/28 at 8: Cilea's *Adriana Lecouvreur,* Fulton conducting; with Scotto, Cortez, Shicoff, Quilico. 1/29 at 1:30: *Boris Godunov;* same as 1/25 (broadcast, WQXR). 1/29 at 8: *Les Contes d'Hoffmann;* same as 1/26.

Other

LA TRAVIATA, by Verdi. Brooklyn Lyric Opera training group. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 1/30, 2/6, 13, 27 at 2:30. $3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50. Thru 2/6: Romberg's "The Desert Song."

LA VIDA BREVE, by Falla. Performance preceded by flamenco dancing. TOMI Theater, Park Royal Hotel, 23 W. 73rd St. (787-3980). 1/27-30, at 8. $8.

Dance

Rudolf Nureyev and the Boston Ballet
At the Uris Theater

THRU 2/6—(944-9300). Eves. $19-$40; mats. $16-$35. Nureyev dances every performance in his own version of *Don Quixote.* With Eva Evdokimova 1/26, 28, 30 (mat.); Marie-Christine Mouis 1/25, 29 (mat.); or Laura Young 1/27, 29 (eve.). Tues.-Sat. at 8, Sat. mats. at 2, Sun. mats. at 3.

New York City Ballet
At the New York State Theater

THRU 2/20—$3-$30. 1/25 at 8: *Orpheus, The Steadfast Tin Soldier, Scherzo à la Russe, Piano-Rag-Music/Variations, Stars and Stripes.* 1/26 at 8: *Apollo, The Magic Flute, Who Cares?* 1/27 at 8: *Swan Lake, Mozartiana, Fancy Free.* 1/28 at 8: *Ballo della Regina, Serenade en La, Opus 19/The Dreamer, The Four Temperaments.* 1/29 at 2: *Suite from Histoire du Soldat, Celebration, Fancy Free.* 1/29 at 8: *Ballo della Regina, Serenade en La, Opus 19/The Dreamer, Symphony in Three Movements.* 1/30 at 1: *Swan Lake, Orpheus, Stars and Stripes.* 1/30 at 7: *Suite from Histoire du Soldat, Celebration, The Four Temperaments.*

Basel Ballet of Switzerland
At the Brooklyn Academy of Music

1/25 THRU 1/30—$5-$17.50. 1/25 at 7, 1/29 at 2: *Transfigured Night, Dead End, Cheese, Preludes.* 1/26 at 7, 1/27, 28 at 8: *Giselle.* 1/29 at 8, 1/30 at 2: *Transfigured Night, Dead End, Cheese, Four Songs for Women's Chorus.*

Dance Theatre of Harlem
At City Center

1/25 THRU 2/27—$8-$22. 1/25 at 7:30, 1/26, 29 at 8, 1:30 at 2: *Pas de Dix, Streetcar Named Desire, Firebird.* 1/27, 28 at 8, 1/29 at 2, 1/30 at 7:30: *Swan Lake, Les Biches, Scheherazade.*

Other

CARMEN BEUCHAT, with Kristen Moneagle and Victoria Rue. "Exactly How It Is," a full-evening dance-theater work. Washington Square Church, 135 W. 4th St. (782-1071). 1/28, 29, at 8:30. $5.

JOHANNA BOYCE AND PERFORMANCE GROUP—*With Longings To Realize,* with music by Richard Munson. 1/26-29 at 8, 1/30 at 3... *Pass, Out of the Ordinary, Kinescope,* 2/3-5 at 8, 2/6 at 3. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $6.

CELEBRATION IN HONOR OF THE LATE WALTER TERRY—Performances by members of the Martha Graham Dance Company, Dance Theatre of Harlem, and the Alvin Ailey Dance Company. City Center. 1/31 at 5 p.m. Free. Unreserved seats.

DOUGLAS DUNN & DANCERS—*The Secret of the Waterfall,* a full-length dance with sound score of poetry. Douglas Dunn Studio, 541 Broadway (924-0077). 1/25-30 at 8 and 9:30. $4.

EIKO & KOMA—Their latest full-length work, *Grain.* Kampo Cultural Center, 31 Bond St. (924-0077). 1/28-30, 2/2-5, 9-12, all at 8 p.m. $5.

RACHEL LAMPERT AND DANCERS—*The Distance Between, On the Way to Flight... A Child's Dream,* both premieres. NYU Tisch School of the Arts, fifth floor, 111 Second Ave. (924-0077). 1/27-29 at 8, 1/30 at 3. $5.

PHOEBE NEVILLE DANCE COMPANY—*Nightfield, Overcast,* and *Dolmen.* Larry Richardson Dance Gallery, 242 E. 14th St. (477-3580). 1/27-29 at 8, 1/30 at 3 and 8. $6.

SPRING DANCE THEATRE, a jazz/modern company, in Michelle Ann Wilkins's *Willy;* also, a musical-chairs number. Symphony Space, 1/28 at 8, 1/29 at 2 and 8. $12 (mat.) and $15.

RIVERSIDE DANCE FESTIVAL—Choreo Showcase I, 1/26, 28 at 8, 1/30 at 2... Latitudes/Lenore Latimer Dance Company, 1/27, 29, 30 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $6.

OTHER EVENTS

Happenings

THE WINTER ANTIQUES SHOW, the 29th annual edition. Seventh Regiment Armory, Park Ave. and 67th St., thru 1/30. Daily admission, $6; Mon.-Sat. 11-9; Sun. 1-6. East Side House Settlement benefits.

ICE CAPADES—The big show on ice, with guests Tai Babilonia and Randy Gardner, along with Smurfs Alive!, in person. Byrne Meadowlands Arena, E. Rutherford, N.J. (201-935-3900). 1/25, 26, 27 at 7:30; 1/28 at 10:30 a.m., 7:30; 1/29 at 11, 3:30, 8:30. 1/30 at 1:30, 5:30. $7-$11.50. Children less at some.

THUNDERBIRD AMERICAN INDIAN DANCERS—Dancers, handmade crafts, and homemade corn soup. Theater for the New City, 162 Second Ave. (254-1109). 1/28, 29, 2/4, 5 at 8; 1/30, 2/6 at 2 and 5. $4 (children, 50 cents Sun.).

ON THE PERFORMANCE SCENE—Can't wait to find out what happens to Fafner or what Wotan will do next? If your appetite is whetted by *Das Rheingold* on Channel 13, 1/24, and you don't want to wait weeks for *Die Walküre,* join the Wagner Society at the U.N. Plaza Hotel, First Ave. and 44th St., for a 17-and-a- half-hour marathon—all four *Ring* operas, in the Boulez-Chéreau version at Bayreuth being shown on WNET from Jan. to June. Tickets only at the door; date is 1/29, beginning at 9 a.m., and it costs $15; call Mort Slakoff (605-2738 or 749-4561) for information. There will be breaks, of course... Four benefit shows, to help fund a new lighting system for Performance Space 122 (150 First Ave. at 9th St.), will be held 1/28 and 1/29, at 8 and 11. Dance companies, musicians, and other performers will be on hand, among them John Cage, Bill Irwin, Peter Rose, John Bernd, Beth Lapides. Dancing and refreshments, too; $7.50 (477-5288)... The Spring Dance Theatre's benefit evenings are part performance, part auction (see "Dance," page 78). Prizes include "two on the town" and an Atlantic City weekend... Zoe Caldwell launches the Manhattan Theatre Club's Writers in Residence series. Date is 1/31, and it's a benefit, at St. Peter's Church, Citicorp, Lexington Ave. and 54th St. (288-2500) at 8; tickets, $12 and $35. Miss Caldwell will present a dramatic reading in tribute to Isak Dinesen.

SPECIAL GOINGS-ON—An Indonesian Village "Selamatan" includes a dinner party, dancing, and music from Indonesia, hosted by Gamelan Son of Lion and the Bali-Java Dance Theatre. 1/30, 3-7, at Washington Square Church, 135 W. 4th St. $10 (864-4482). Kids free... Central Park's Dairy, 65th St. west of the Zoo, is the scene of a slide-talk on the history and art of carousels. 1/30 at 2. Free... An 18th-century puppet show by Dan Butterworth, at Fraunces Tavern Museum, 54 Pearl St. (425-1778), 1/30 at 2; $2. Theme is a traveling circus... A quilting bee in the real old-fashioned sense, at the 92nd St. Y, Lexington Ave. (427-6000, ext. 172). Date is 1/30, and you must register. It's free, and one can work around the large frame, or bring one's own project.

Tours

ROOSEVELT ISLAND—Walking tour of the historic urban enclave, home to 5,500 New Yorkers. Adventure on a Shoestring (265-2663). 1/30 at 3, meet at NW corner of Second Ave. and 59th St. $4.50, plus $1.50 roundtrip on the tramway.

INWOOD HILL PARK, with the park's friends. 1/30 at 1, meet at the flagpole near the Isham St. entrance to the park (a block north of 207th St.), for a tour called "Ice Floes and Eagles." $1.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. 1/30 at 8 to 11 a.m.: meet at Admin. Bldg., 83 Nielsen Ave., South Richmond, S.I., for early bird walk in Clay Pit Ponds State Park Preserve (967-1976).

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 1/30 at 2, meet at Children's Farm next to Prospect Park Zoo for a stable tour and hands-on lecture on horse care. Wear work jeans. 1/30 at 1, meet at corner of Ave. U and Burnett St. for a tour of "Winter Weeds of Marine Park; dress warmly... Bronx (822-4450): 1/30 at 1, meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway, for Winter Work: Natural Arrangements With Plants From the Winter Woods. Pre-register... In Queens (699-6722): 1/29 at 4:30, a brisk beach walk and reading of Poe's "The Raven." Pre-register.

Sports

HOCKEY—**Rangers,** Madison Square Garden (563-8000). $6-$17. 1/24 at 7:30, vs. Boston. 1/27 at 7:30, vs. Montreal. 1/30 at 7:30 vs. Chicago... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20.

MILLROSE GAMES—International competition in track-and-field events. Madison Square Garden (564-4400), 1/28 at 7. $9 (limited available).

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 1/25 at 7:30, vs. Cleveland. 1/29 at 7:30, vs. San Diego. 1/31 at 7:30, vs. Kansas City.

COLLEGE BASEKTBALL—Men's regular-season doubleheader. 1/26 at 7: Louisville vs. Rutgers, Memphis State vs. Iona. Madison Square Garden (564-4400). $6-$11.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 1/28 at 8, vs. Cleveland. 1/30 at 2, vs. Phoenix.

Children

FIRST LADY—A musical that tells about Eleanor Roosevelt and her transition from shy girl into an adult of great strength. Martin Theater, 108 E. 89th St. (595-7500), 1/28 at 7:30, 1/30 at 1 and 3. $8.

ONCE UPON A WOODWIND, with the Story Concert Players. Chamber music, pantomime, audience participation, a sing-along. Dalton School Martin Theater, 108 E. 89th St. (722-5160). 1/29 at 2. $3 (See also Museum of the City of New York, below.)

ARLECCHINO'S UNLUCKY HEART, a musical fantasy. Fri. and Sat. 7:30, Sat. and Sun. at 1, thru 1/29. Riverwest Theater, 155 Bank St. (near W. 12th St.), (243-0259). $3; adults $6.

BASKETBALL CLINIC, for 8-16-year-olds. Former N.Y. Knicks player Tom Hoover will talk about fundamentals and skills—shooting, screening, dribbling, etc. 1/29, 11 a.m.-11 p.m. Phone 741-8723 for more information. Free.

BIRD TALK, by Arline Thomas, for ages 6-13. With guest Sammy the Sapsucker. Learn how Ms. Thomas helps sick and injured birds. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 1/30 at 1. $1.

CINDERELLA, musical version with the Pickwick Puppets. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 1/29 at 11 a.m. and 2. $2, $3.

CHILDREN'S SHORT FILMS—A program for parents and youngsters. Washington Square Day Care Center, 135 W. 4th St. (777-1620). 1/29 at 11 a.m. and 2. $1.50 (with a free bag of popcorn).

DRACULA: THE MUSICAL?—A new version for children, by Rick Abbot. TOMI, 23 W. 73rd St. (279-1980). 1/29, 2/5 at 11 and 2; 1/30, 2/6 at noon and 3. $2.50; adults, $4.

HANABELLE THE CLOWN, with mime, magic, song. Bay Ridge Library, 7223 Ridge Blvd., at 73rd St., Brooklyn. 1/25 at 3:30. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 1/29 at 11 a.m.: Young Audiences Mini Carnival. Free.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to next April. $1.50.

THE ELECTRONIC DRAGON—On Stage, Children! in a futuristic musical fantasy. Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 3 and 8, thru 1/29. Mat. $2.50, adults $3.50; eve. $4.

COLOR ME DOG, a carnival for kids and canines; thru 2/11. Movies, video at 10, noon, and 2, featuring Lassie, Pluto, Rin-Tin-Tin. Posters to color. Dog Museum of America, 51 Madison Ave. near 26th St., New York Life Bldg. main floor (696-8350). Mon.-Sat., 10-4; free.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls... 1/29 at 1:30, "The Three Wishes," by the Nifty Puppeteers. $2.50. At 2:40, "Please Touch," a demonstration in a Dutch 17th-century room. $1... 1/30 at 3, "Once Upon a Woodwind," by the Story Concert Players: Saint-Saëns's music, Andersen's tale "The Ugly Duckling." Also Roselyn Winokur's "Noah's Ark." With contralto Norma Bruce. $3.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MICHAEL TAUBENSLAG PRODUCTIONS—1/30: "Jack and the Beanstalk" at 1, "Pinocchio" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"Young Legends," by children 6-16. At Van Buren, 349 W. 46th St. (581-0222). Sun. at 3. $5 cover, $4 food or drink minimum... "The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum... "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 5 and 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

PUBLIC LIBRARY PROGRAMS—Yorkville Branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7... Hudson Park branch, 10 Seventh Ave. So.: Tues. at 4, "King Kong," the film... Phone local branches for more. Free.

THE MUPPETS: PAST, PRESENT, AND FUTURE—Exhibit on everybody's favorites. Also film presentations from *The Steve Allen Show, Today, Sesame Street,* from early days to now. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Open Tues.-Sat. 12-5. $1.50, children under 13; students, $2; adults, $3.

A CENTURY OF DOLLS—More than 300 old dolls, 1870-1970, from an inch to three feet in height. At Park Avenue Plaza arcade, 55 E. 52nd St. 8 a.m.-11 p.m., thru 2/1.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 1/29 at 1:30: Steven Beyer with an astronomy workshop for parents and children... 1/30 at 1:30: flutist Laura George, classical-guitarist Robert Mamary; a Popcorn Concert, with some music of Pureto Rico. $1.50, adults $2. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... 1/29 at 1:30, illustrator Marc Brown with finger rhymes, sketches, and readings from "Arthur's Valentines"... 1/30 at 1:30: author Marianna Mayer and A Unicorn in the Bookshop.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibit: "Discover Dolls: Reflections of Ourselves." 300 international favorites.

TELEVISION

Daytime, Jan. 26-28 and Jan. 31-Feb. 1

2 **WCBS** 212-975-4321
4 **WNBC** 212-664-4444
5 **WNEW** 212-535-1000
7 **WABC** 212-887-7777
9 **WOR** 212-764-7000
11 **WPIX** 212-949-1100
13 **WNET** 212-560-2000
21 **WLIW** 516-454-8866
31 **WNYC** 212-566-3112
H **HOME BOX OFFICE** 212-484-1100
S **SHOWTIME** 212-880-6600
N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed,Mon/Dot and the Kangaroo
Thu,Tue/Clown White
Fri/**Movie:** Gulliver's Travels

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Magoo
S Wed/Seven Wishes of a Rich Kid
Fri/A Different Kind of Winning

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Thu/The Big Cats
Tue/**Movie:** The Magic of Lassie
S Fri/The Olden Days Coat
Tue/**Movie:** Star Wars

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Fri/Inside the NFL
Mon/**Movie:** King of the Mountain
S Wed/**Movie:** Time Bandits
Thu/**Movie:** Let's Do It Again
Fri/**Movie:** Second Hand Hearts
Mon/**Movie:** Willy Wonka and the Chocolate Factory

8:00
11 Tom & Jerry & Friends
H Wed/**Movie:** Across the Great Divide
Thu/**Movie:** Skyward

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
H Fri/**Movie:** The Man Who Saw Tomorrow

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Mon/HBO Magazine
Tue/**Movie:** Star Wars
S Tue/Shoeshine Girl

9:30
2 Jokers Wild
5 Make Room For Daddy
7 So You Think You Got Troubles?!
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/Olivia Newton-John in Concert
Thu/**Movie:** Superman II
Fri/**Movie:** Convoy
Mon/**Movie:** The Competition
S Wed/**Movie:** Cause for Alarm
Thu/**Movie:** Lolita
Fri/**Movie:** The Scene of the Crime
Mon/**Movie:** Mystery Street
Tue/**Movie:** Desperate Search

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
W Wed/**Movie:** King and Mr. Bird
Thu/**Movie:** Neighbors
Fri/**Movie:** Suzanne
Mon/David Steinberg
Tue/Shogun Warriors Danguard Ace

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Tue/**Movie:** Superman II

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Wed/**Movie:** King of the Mountain
S Wed/Elvis
Tue/**Movie:** Let's Do It Again
W Tue/Johnny Mathis

12 **NOON**
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 News
11 Good Times
H Fri/**Movie:** Handle With Care
S Fri/**Movie:** American Pop
Mon/**Movie:** Bustin' Loose

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Thu/HBO magazine
Mon/The Year That Was: 1982
S Thu/**Movie:** The Great Train Robbery

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** Hudson's Bay (1941). Paul Muni, John Sutton. The famous explorer's story.
Thu/**Movie:** John Goldfarb, Please Come Home (1965). Shirley MacLaine, Peter Ustinov. Poorly done satire about an Arab sheik and the Notre Dame football team.
Fri/**Movie:** The Proud Ones (1956). Robert Ryan, Virginia Mayo. A Western marshal tries to maintain the law.
Mon/**Movie:** The Day of the Dolphin (1974). George C. Scott, Trish Van Devere. Intelligent dolphins and an assassination conspiracy.
Tue/**Movie:** 13 Frightened Girls (1963). Murray Hamilton, Hugh Marlowe. International espionage.
11 700 Club
H Wed/**Movie:** Gallipoli

1:30
2 As the World Turns
H Thu/Missing Persons: Dead or Alive
Mon/**Movie:** Skyward
Tue/Video Jukebox
S Tue/**Movie:** The Great Train Robbery

1:50
5 News

2:00
4 Another World
5 Chico and the Man
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Fri/Heartbeeps
Tue/Olivia Newton-John in Concert
S Wed, Fri, Mon/Aerobicise
Thu/Tulsa Country Music Festival

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Children's Programming
H Thu/**Movie:** Skyward
S Wed/**Movie:** Beloved Enemy
Fri/The Olden Days Coat
Mon/**Movie:** Time Bandits

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
H Wed/**Movie:** Across the Great Divide
S Fri/A Different Kind of Winning

3:30
11 Scooby Doo
H Fri/**Movie:** The Man Who Saw Tomorrow
Mon/**Movie:** King of the Mountain
Tue/**Movie:** The Magic of Lassie
S Thu/**Movie:** Let's Do It Again
Fri/Mark Twain Theatre

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street
S Wed,Tue/**Movie:** Animals Are Beautiful People

4:30
4 More Real People
7 People's Court
9 Wed/**Movie:** But, I Don't Want to Get Married (1970). Kay Medford, Herschel Bernardi. Comedy about a widower's sex appeal.
Thu/**Movie:** Suddenly Single (1971). Hal Holbrook, Barbara Rush. A divorced man tries making it in the singles scene.
Fri/**Movie:** Congratulations, It's a Boy! (1971). Bill Bixby, Diane Baker. A swinging bachelor confronts a young man who claims to be his son.
Mon/**Movie:** Five Desperate Women (1971). Anjanette Comer, Robert Conrad. Five women at a college reunion are terrorized by a psychopath.
Tue/**Movie:** How Awful About Allen (1970). Tony Perkins, Julie Harris . A young man suffers from psychosomatic blindness; disappointing.
11 Happy Days Again
H Thu/History of Pro Football
S Mon/**Movie:** Willy Wonka and the Chocolate Factory

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Fraggle Rock
Fri/**Movie:** Gulliver's Travels
Mon/Dot and the Kangaroo
S Fri/**Movie:** Second Hand Hearts

5:15
H Tue/**Movie:** Superman II

5:30
13 Electric Company
H Wed/Dot and the Kangaroo
S Thu/**Movie:** Adventures of the Wilderness Family

Evening, Jan. 26-28 and Jan. 31-Feb. 1

Wed., Jan. 26

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Brooklyn College Presents
S **Movie:** Time Bandits

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H The Year That Was: 1982

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Hidden Places Where History Lives
31 Say Brother

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 **Movie:** The Left Hand of God (1955). Humphrey Bogart, Gene Tierney. Bogey is great as a pilot disguised as a priest in post-WW2 China.
11 **Movie:** The Bravados (1958). Gregory Peck, Joan Collins. Unusual, intriguing revenge Western.
13 Live From the Met: Idomeneo. Simulcast with WQXR-FM.
21 All Creatures Great and Small
31 Melody of a City: Chicago
H **Movie:** Hell Night
N **Movie:** Face to Face
S **Movie:** Bustin' Loose
W David Steinberg

8:30
5 Carol Burnett and Friends

9:00
2 **Movie:** Running Out. Deborah Raffin, Tony Bill.
4 Facts of Life
5 Merv Griffin
7 The Fall Guy
21 Media Probes
31 Life on Earth
W **Boxing**

9:30
4 Family Ties
21 Doctor in the House
S The Hawaii Big Laff-Off

10:00
4 Quincy

5 11 News
7 Dynasty
9 Meet the Mayors
21 To the Manor Born
31 Voice of Democracy
H Olivia Newton-John in Concert

10:20
N **Movie:** The Emigrants

10:30
9 Newark and Reality
11 News
21 Butterflies
31 Hidden Places Where History Lives

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Odd Couple
21 Inside Business Today
S Loving Friends and Perfect Couples
W **Movie:** Time Bandits

11:30
2 Hart to Hart
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Elizabeth R
21 Latenight
H **Movie:** Smash Palace
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
S **Movie:** Wild and Beautiful on Ibiza

12:30
4 David Letterman
5 Mission: Impossible
9 Pitfall
11 Star Trek

12:40
2 **Movie:** Kingdom of the Spiders. William Shatner, Tiffany Bolling, Woody Strode.

1:00
7 **Movie:** Lawrence of Arabia (1963). Peter O'Toole, Anthony Quinn, Omar Sharif. Part I. See Jan 27, 1 a.m.
9 World Vision Special
N **Movie:** Outrageous

1:20
H **Movie:** Gallipoli

1:30
4 11 News
5 Hogan's Heroes
S **Movie:** Smash Palace

2:00
2 News Nightwatch
5 **Movie:** The Millionairess (1961). Sophia Loren, Peter Sellers. Sophia is great in this otherwise so-so comedy.
9 Joe Franklin
11 **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour. Very funny Hope, here mixed up with gangsters.

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
7 News
9 **Movie:** The Great Man (1957). Jose Ferrer, Dean Jagger. A star fades in stature when a reporter investigates his life.

3:15
H **Movie:** Hell Night

3:20
S **Movie:** Bustin Loose

3:30
4 Here's Lucy

3:57
5 Love, American Style

4:00
11 Candid Camera

4:30
11 Abbott & Costello

4:55
H An Evening at the Moulin Rouge

5:00
11 Focus: N.J.
S Elvis

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Thu., Jan. 27

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 N.Y.U. Broadcast Lab
H The Big Cats

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
H Making Love Better

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
H Inside the NFL
S Aerobicise

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Greatest American Hero
9 The Music City News Top Country Hits of the Year
11 **Movie:** Winner Take All (1932). James Cagney, Virginia Bruce. Cagney is worth watching as a prizefighter unsure about which woman he loves.
13 Enterprise: The Buck Stops in Brazil
21 Long Island Speak-Out
31 Tony Brown's Journal
N **Movie:** Zoot Suit
S **Movie:** The Great Train Robbery
W **Movie:** 10 for Title

8:30
5 Carol Burnett
13 Sneak Previews
31 Afro-American Perspectives
H **Movie:** Rollover

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close For Comfort
13 Mystery!
21 Sneak Previews
31 6th Annual Humana Festival
W **Movie:** Each Other

9:30
4 Cheers
7 It Takes Two
21 This Old House

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Racing From Roosevelt
13 **Movie:** My Man Godfrey (1936). Carole Lombard, William Powell. An eccentric family hires a butler who charms one of the socialite daughters.
21 Austin City Limits
31 Right From the Start
N **Movie:** Union City
S Hollywood

10:30
9 **Hockey:** N.Y. Islanders vs. L.A. Kings
11 News
H History of Pro Football
S Best of Bizarre
W **Movie:** Neighbors

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 Alpine Ski School
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Starsky and Hutch
7 Nightline
11 Saturday Night
21 Latenight
S A New Day in Eden

11:40
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years

12 **MIDNIGHT**
7 The Last Word
H **Movie:** Superman II
N **Movie:** Face to Face
S **Movie:** Superman II

12:15
W **Movie:** Four of Us

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek

12:40
2 McCloud

1:00
7 **Movie:** Lawrence of Arabia. Part II. See Jan. 26, 1 a.m.

1:30
4 11 News
5 Hogan's Heroes
9 Madame's Place

2:00
2 News Nightwatch
5 **Movie:** The Barbary Coast (1975). William Shatner, Dennis Cole. Western comedy-adventure unrelated to the Howard Hawks film of 1935.
9 Joe Franklin
11 **Movie:** Spectre of Edgar Allan Poe. About Poe's early, tragic love.

2:10
S **Movie:** Secret Fantasy

2:15
H HBO Magazine

2:25
7 News

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** Hunted (1952). Dirk Bogarde, Elizabeth Sellers. An orphan boy and a murderer become friends fleeing the police together; recommended.

3:15
H Inside the NFL

3:30
4 Here's Lucy

3:40
S Best of Bizarre

4:00
11 Candid Camera

4:05
5 Love, American Style

4:10
S Tulsa Country Music Festival

4:15
H **Movie:** Skyward

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:45
S Hollywood

Fri., Jan. 28

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Are You Listening

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Fraggle Rock

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL
S **Movie:** Willy Wonka and the Chocolate Factory

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week
31 To be announced

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 N.Y. Report
11 **Movie:** Atlantis, the Lost Continent (1961). Anthony Hall, Joyce Taylor. A dimwitted fantasy.
13 Washington Week in Review
21 Feeling Fine
31 Good Morning Blues
H **Movie:** Victory
N **Movie:** Quadrophenia
W Funny Co.

8:30
5 Healthbeat
7 Odd Couple
9 Basketball: N.Y. Knicks vs. Chicago Bulls
13 Wall $treet Week
21 Hidden Places Where History Lives
W **Basketball:** N.J. Nets vs. Dallas Mavericks

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** The Fog (1982). Adrienne Barbeau, Hal Holbrook.
13 The Golden Age of Television: Marty
21 **Movie:** Million Dollar Legs (1939). Jackie Coogan, Betty Grable. Horse racing and college life.
31 Amanecer
S **Movie:** American Pop

9:30
31 Presente

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
13 Crisis To Crisis
21 Musical Masterpieces: Godes Plays Prokofiev
31 Masterpiece Theatre: Winston Churchill—The Wilderness Years
H **Movie:** Nighthawks
N **Movie:** So You Want to Be a Centerfold/Pet of the Year

10:30
11 News
21 Musical Masterpieces: Godes Plays Barber

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Odd Couple
13 **Movie:** My Man Godfrey. See Jan. 27, 10 p.m.
21 Long Island Week
S Loving Friends and Perfect Couples
W **Movie:** Sensuous Nurse

11:30
2 **Basketball:** Alabama vs. UCLA
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Harness Racing From Roosevelt
11 Saturday Night
21 Latenight
S A New Day in Eden

11:40
H Not Necessarily the News

12 **MIDNIGHT**
7 The Last Word
9 Hawaii Five-O
N **Movie:** El Super
S **Movie:** The Deer Hunter

12:10
H **Movie:** Pennies From Heaven

12:30
4 SCTV Network
5 Soul Train
11 Star Trek
W Charlie Daniels

1:00
7 **Movie:** Summer Wishes, Winter Dreams (1973). Joanne Woodward, Martin Balsam. A sensitive story of a couple entering middle age.
9 Psychic Phenomena

1:30
2 **Movie:** Convicts Four (1963). Ben Gazzara, Stuart Whitman, Sammy Davis Jr.
5 America's Top Ten
11 News

2:00
4 News
5 **Movie:** Whiplash (1945). Dane Clark, Alexis Smith. Obtuse story about an artist who turns into a prize-fighter.
9 Joe Franklin
11 Best of the Midnight Special

2:05
H An Evening at the Moulin Rouge

2:40
7 News

3:00
4 Uncle Floyd
9 **Movie:** One-Eyed Soldiers (1968). Dale Robertson, Luciana Paluzzi. A young woman investigates her father's death.
11 One Step Beyond

3:05
H **Movie:** Convoy
S **Movie:** The Deer Hunter

3:30
4 Romance Theatre

3:36
2 **Movie:** Pumping Iron (1977). Arnold Schwarzenegger, Louis Ferigno, Mike Katz.

3:58
5 Love, American Style

4:00
4 Mary Tyler Moore
11 Candid Camera

4:30
11 Abbott and Costello

4:55
H **Movie:** Handle With Care

5:00
11 Best of Groucho
S Mark Twain Theatre

5:30
2 Public Hearing
7 Listen & Learn
11 Biography

5:35
9 **Movie:** The Restless Breed (1957). Scott Brady, Anne Bancroft. A son seeks revenge for his father's murder.

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

Mon., Jan. 31

6:00
- 2 4 7 News
- 5 Three's Company
- 9 B.J. and the Bear
- 11 Jeffersons
- 13 3-2-1 Contact
- 21 Prism
- 31 All About TV

6:30
- 5 WKRP in Cincinnati
- 11 Barney Miller
- 13 N.J. Nightly News
- 31 City Comment
- H The Year That Was: 1982
- S **Movie:** Beloved Enemy

6:45
- 31 News from City Hall

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Soap
- 11 Alice
- 13 Nightly Business Report
- 21 Over Easy
- 31 Up and Coming

7:30
- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 Entertainment Tonight
- 9 Benny Hill
- 11 News
- 13 MacNeil/Lehrer
- 21 Tony Brown's Journal
- 31 Opening Night
- H Fraggle Rock

8:00
- 2 Square Pegs
- 4 Shogun, Part I
- 5 PM Magazine
- 7 That's Incredible!
- 9 The War Within: Dopers
- 11 **Movie:** A Guide for the Married Woman (1978). Cybil Shepherd, Charles Frank. So-so comedy of adultery.
- 13 Frontline: In the Shadow of the Capitol
- 21 Jacques Cousteau: The Dragons of Galapagos
- 31 Melody of a City: Chicago
- H **Movie:** The Competition
- N **Movie:** Scenes From a Marriage
- S **Movie:** The Competition
- W **Movie:** Monty Python and the Holy Grail

8:30
- 2 Filthy Rich
- 5 Carol Burnett

9:00
- 2 M*A*S*H
- 5 Merv Griffin
- 7 **Movie:** Confessions of a Married Man (1983). Robert Conrad, Jennifer Warren.
- 9 **Movie:** It's Always Fair Weather (1955). Gene Kelly, Dan Dailey.
- 13 The Shakespeare Plays: The Merry Wives of Windsor
- 21 Sneak Preview of Fall 1983 Season
- 31 Cityscope

9:30
- 2 Newhart
- 31 The Artistry of the Verdehr Trio
- W **Movie:** Monty Python's Life of Brian

10:00
- 2 Cagney & Lacey
- 5 11 News
- 31 Mystery!

10:15
- H **Movie:** Vice Squad

10:30
- 11 News
- S **Movie:** Vice Squad

11:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Madame's Place
- 11 Odd Couple
- 21 Tony Brown's Journal
- N **Movie:** The Emigrants

11:15
- W **Movie:** Jabberwocky

11:30
- 2 Trapper John, M.D.
- 4 Best of Carson
- 5 Starsky & Hutch
- 7 Nightline
- 9 Hawaii Five-O
- 11 **Basketball:** Georgetown vs. Villanova
- 21 Latenight

11:55
- H The Year That Was: 1982

12 MIDNIGHT
- 7 The Last Word
- 13 6th Annual Humana Festival of New American Plays

12:10
- S **Movie:** Time Bandits

12:30
- 4 David Letterman
- 5 Mission: Impossible
- 9 Pitfall

12:40
- 2 Columbo

1:00
- 7 **Movie:** The Cobra (1967). Dana Andrews, Anita Ekberg. Espionage.
- 9 World Concern Special
- H **Movie:** Star Wars

1:30
- 4 11 News
- 5 America's Top Ten

2:00
- 2 11 News
- 5 Best of Midday
- 9 Joe Franklin

2:05
- S **Movie:** The Last Metro

2:30
- 4 Romance Theatre
- 11 **Movie:** The Clones (1973). Michael Greene, Gregory Sierra. Sci-fi horror; has *nothing* to do with Greenwich Village.

2:55
- 7 News

3:00
- 4 Mary Tyler Moore
- 9 **Movie:** The Outsider (1962). Tony Curtis, James Franciscus. The real-life bio of Ira Hamilton Hayes, an Indian who helped raise the flag at Iwo Jima.

3:05
- H HBO Magazine

3:20
- 5 Off the Set

3:30
- 4 Here's Lucy

3:35
- H **Movie:** The Competition

3:50
- 5 Black News

4:20
- 5 Love, American Style
- S **Movie:** Vice Squad

4:30
- 11 Abbott and Costello

5:00
- 11 Biography

5:30
- 4 Health Field
- 7 Listen & Learn
- 11 News

Tue., Feb. 1

6:00
- 2 4 7 News
- 5 Three's Company
- 9 B.J./Lobo Show
- 11 Jeffersons
- 13 3-2-1 Contact
- 21 Latenight
- 31 Women: NY Edition
- S **Movie:** Let's Do It Again

6:30
- 5 WKRP in Cincinnati
- 11 Barney Miller
- 13 N.J. Nightly News
- 31 City Comment

6:45
- 31 News from City Hall

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Soap
- 11 Alice
- 13 Nightly Business Report
- 21 Over Easy
- 31 Que Pasa U.S.A.?

7:30
- 2 Muppets
- 4 Navaho Moon
- 5 All in the Family
- 7 Entertainment Tonight
- 9 Benny Hill
- 11 News
- 13 MacNeil/Lehrer
- 21 Feeling Fine
- 31 Tony Brown's Journal
- H **Movie:** Star Wars

8:00
- 2 Walt Disney
- 4 Shogun, Part II
- 5 PM Magazine
- 7 Happy Days
- 9 **Movie:** Bedazzled (1968). Dudley Moore, Peter Cook. Wonderful comedy with Cook as the Devil and Moore as his Faustian victim.
- 11 **Movie:** The Suicide's Wife (1979). Angie Dickinson, Jordan Pinsent.
- 13 Nova
- 21 The Music of Man
- 31 With Ossie and Ruby
- N **Movie:** Prince of the City
- S W **Movie:** Star Wars

8:30
- 5 Carol Burnett and Friends
- 7 Laverne & Shirley
- 31 Detroit Black Journal

9:00
- 2 **Movie:** Thursday's Child. Gena Rowlands, Don Murray, Jessica Walter.
- 5 Merv Griffin
- 7 Three's Company
- 13 American Playhouse: Family Business. Starring Milton Berle, David Garfield, Richard Greene, David Rosenbaum.
- 21 Masterpiece Theatre: Winston Churchill—The Wilderness Years
- 31 World of the Dark Crystal

9:30
- 7 9 to 5
- H Not Necessarily the News

10:00
- 4 St. Elsewhere
- 5 11 News
- 7 Hart to Hart
- 9 Madame's Place
- 21 Frontline
- 31 American Dance Festival: Keeper of the Flame
- H Carlin at Carnegie
- S Loving Friends and Perfect Couples

10:15
- W **Movie:** Ms. 45

10:30
- 9 **Hockey:** N.Y. Rangers vs. L.A. Kings
- 11 News
- 13 Bad Moon Rising
- S A New Day in Eden

11:00
- 2 4 7 News
- 5 M*A*S*H
- 11 Odd Couple
- 21 Feeling Fine
- H **Movie:** Neighbors
- N **Movie:** El Super
- S **Movie:** The Great Train Robbery

11:30
- 2 Quincy
- 4 Tonight
- 5 Starsky & Hutch
- 7 Nightline
- 11 Saturday Night
- 13 **Movie:**The Nelson Affair. See Jan. 29, 10 p.m.
- 21 Latenight

11:45
- S Erotica Awards Show

12 MIDNIGHT
- 7 The Last Word

12:30
- 4 David Letterman
- 5 Mission: Impossible
- 11 Star Trek
- N **Movie:** So You Want to Be a Centerfold/Pet of the Year

12:40
- 2 McMillan and Wife
- H **Movie:** Pennies From Heaven

1:00
- 7 **Movie:** A Farewell to Arms (1958). Rock Hudson, Jennifer Jones. The WWI love story of an American soldier and a British nurse.

1:30
- 4 11 News
- 5 Hogan's Heroes
- 9 Pitfall

1:55
- S **Movie:** The Chain Reaction

2:00
- 2 News
- 5 **Movie:** The Cool Ones (1967). Roddy McDowall, Debbie Watson. Horrendous sixties comedy about the music business; beyond camp.
- 9 Joe Franklin
- 11 **Movie:** Stanley (1972). Chris Robinson, Alex Rocco.

2:15
- 7 News

2:30
- 4 Romance Theatre
- H **Movie:** Superman II

3:00
❹ Mary Tyler Moore

❾ **Movie:** Cornered (1945). Dick Powell, Walter Slezak. A Canadian airman seeks revenge on a Nazi war criminal; compelling drama.

3:30
❹ Here's Lucy
Ⓢ **Movie:** Let's Do It Again

4:00
⓫ Candid Camera

4:02
❺ Love, American Style

4:30
⓫ Abbott and Costello

4:40
Ⓗ Carlin at Carnegie

5:00
⓫ Biography

5:30
❹ Health Field
❼ Listen & Learn
⓫ News
Ⓢ **Movie:** The Shogun Warriors: Gaiking

Weekend, Jan. 29-30

Sat., Jan. 29

6:00
❷ Patchwork Family
❺ Pattern For Living
⓫ Jack Anderson Confidential

6:30
❹ Rebop
❺ Insight
❼ News
⓫ Candid Camera
Ⓗ HBO Magazine
Ⓢ Fractured Flickers

7:00
❷ Captain Kangaroo
❹ Sonrisas
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Dr. Snuggles
Ⓢ Toby and the Koala

7:30
❹ Infinity Factory
❺ Bullwinkle
❼ Wildlife Adventure
⓫ Pink Panther
Ⓗ All Summer in a Day

8:00
❷ Speed Buggy
❹ Flintstone Funnies
❺ Laughtoons
❼ Superfriends
❾ Christopher Closeup
⓫ Cartoons
⓭ Sesame Street
㉛ Carrascolendas
Ⓗ **Movie:** Continental Divide

8:30
❷ Pandamonium
❹ Shirt Tales
❺ My Three Sons
❼ Pac Man/Little Rascals/Richie Rich
❾ Apple Polishers
⓫ Sport Billy
㉛ Oye Willie
Ⓢ **Movie:** The Great Diamond Robbery

9:00
❷ Gilligan's Planet
❹ Smurfs
❺ The Waltons
❾ 9 on N.J.
⓫ Wall Street Journal Report
⓭ Mister Rodgers
㉛ La Esquina

9:30
❷ Bugs Bunny/Road Runner
❼ Pac-Man
❾ Davey and Goliath
⓫ Herald of Truth
⓭ Electric Company
㉛ Mundo Real

10:00
❺ Saturday Morning
❼ Scooby Doo/Puppy Hour
❾ Dr. Who
⓫ Gospel Hour
⓭ Life on Earth
㉛ Sonrisas
Ⓗ The Year That Was: 1982
Ⓢ **Movie:** Lolita

10:30
❷ Bugs Bunny/Road Runner
❹ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
❹ Incredible Hulk
❼ Mork and Mindy Hour
❾ All Star Wrestling
⓫ Hee Haw
⓭ Oceanus
Ⓗ Inside the NFL

11:30
❷ Meatballs & Spaghetti
⓭ Oceanus

12 **NOON**
❷ Popeye and Olive
❹ Jetsons
❺ Big Valley
❼ Weekend Specials
❾ Hardy Boys/Nancy Drew Mysteries
⓫ Twilight Zone
⓭ Presente
㉑ Gourmet Cooking
Ⓗ HBO Magazine

12:30
❷ Fat Albert
❹ Flash Gordon
❼ American Bandstand
⓫ One Step Beyond
⓭ ㉑ This Old House
Ⓢ **Movie:** Zorro, The Gay Blade

1:00
❷ **Basketball:** DePaul vs. Birmingham
❹ **Basketball:** Syracuse vs. Villanova
❺ Special: Life and Liberty For All Who Believe
❾ **Movie:** Back to Bataan (1945). John Wayne, Anthony Quinn. WW2 action in the Pacific.
⓫ At the Movies
⓭ ㉑ Victory Garden
Ⓗ **Movie:** Skyward
Ⓦ **Movie:** King and Mr. Bird

1:30
❺ I Love Lucy
❼ Sha-Na-Na
⓫ Happy Days Again
⓭ Everyday Cooking with Jacques Pepin
㉑ Long Island Week

2:00
❺ 6 Million Dollar Man
❼ People's Court
⓫ Laverne and Shirley and Co.
⓭ American Playhouse: Miss Lonelyhearts. Nathanial West story starring Eric Roberts.
㉑ Long Island Sports Network

2:30
❼ Eyewitness News Conference
⓫ Sanford and Son
Ⓢ **Movie:** Journey's End
Ⓦ Funny Co.

3:00
❷ **Golf:** Phoenix Open
❹ **Basketball:** Louisville vs. Virginia
❺ **Movie:** Mission Impossible
❼ Sportsbeat
❾ **Movie:** The Tenth Victim (1965). Ursula Andress, Marcello Mastroianni. Interesting sci-fi adventure about a future world where murder is legal.
⓫ **Movie:** Sherlock Holmes in New York (1976). Roger Moore, Charlotte Rampling. The evil Moriarity is after the world's gold supply, with Holmes in pursuit.
⓭ Frontline
Ⓗ **Movie:** King of the Mountain
Ⓦ **Movie:** Cattle Annie and Little Britches

3:30
❼ Professional Bowlers Tour

4:00
❷ Sports Saturday
❺ **Movie:** Accept to Me and They (1975). Richard Kiley, Shirley Knight. A Quaker family helps runaway slaves.
⓭ Nova
㉑ Supersoccer
㉛ Kennedy Center Tonight

4:30
Ⓗ Olivia Newton-John in Concert
Ⓢ Fractured Flickers

5:00
❹ Millrose Games
❼ Wide World of Sports
❾ Championship Wrestling
⓫ Chips Patrol
⓭ America's Black Forum
㉑ Sesame Street
㉛ Alpine Ski School
Ⓢ **Movie:** Time Bandits
Ⓦ **Movie:** Blood Barrier

5:30
⓭ Open Mind
㉛ Lawmakers

6:00
❷ Channel 2 the People
❹ News
❺ Starsky & Hutch
❾ Racing From Aqueduct
⓫ Star Trek
⓭ Lawmakers
㉑ Sneak Previews
㉛ Searching
Ⓗ **Movie:** Liar's Moon

6:30
❷ ❹ ❼ News
❾ In Search Of
⓭ Mainstream
㉑ Profiles in American Art
㉛ European Television
Ⓦ **Movie:** Four Seasons

7:00
❷ News
❹ Prime of Your Life
❺ Welcome Back, Kotter
❼ To be announced
❾ The Saint
⓫ Dance Fever
⓭ Inside Albany
㉑ Wall Street Week
㉛ The New Voice
Ⓢ **Movie:** Die Laughing

7:30
❷ Unofficial Guide to Super Bowl XVII
❹ Glen Campbell Music Show
❺ All in the Family
❼ New York People
⓫ Solid Gold
⓭ Agronsky & Company
㉑ Inside Albany
㉛ Opening Night

8:00
❷ Bring 'Em Back Alive
❹ Diff'rent Strokes
❺ **Movie:** The Wild One (1954). Marlon Brando, Mary Murphy. Brando is memorable as a motorcycle gangleader.
❼ T.J. Hooker
❾ **Hockey:** N.Y. Rangers vs. Pittsburgh Penguins
⓭ Years of Darkness: Of Pure Blood
㉑ Life on Earth
㉛ Camera Three
Ⓗ **Movie:** Neighbors
Ⓝ **Movie:** Outrageous

8:30
❹ Silver Spoons
⓫ **Movie:** Niagara (1953). Marilyn Monroe, Joseph Cotton. Classic Monroe in this story of honeymoon homicide.
㉛ Only the Ball Was White
Ⓦ **Movie:** Excaliber

9:00
❷ **TV Movie:** Phantom of the Opera (1983). Maximilian Schell, Jane Seymour.
❹ Mama's Family
❼ Love Boat
㉑ Great Performances: Wagner's Ring: Das Rheingold
㉛ NYU Broadcast Lab
Ⓢ **Movie:** Urgh! A Music War

9:30
❹ Taxi
㉛ Women: N.Y. Edition

10:00
❹ Family Tree
❺ News
❼ Fantasy Island
⓭ **Movie:** The Nelson Affair (1973). Glenda Jackson, Peter Finch. The Nelson-Hamilton liaison.
㉛ 6th Annual Humana Festival
Ⓗ **Movie:** Continental Divide
Ⓝ **Movie:** Mortal Combat

10:30
❺ Black News
❾ **Hockey:** N.Y. Islanders vs. Vancouver Canucks
⓫ News

11:00
❷ ❹ ❼ News
❺ **Movie:** Days of Wine and Roses (1963). Jack Lemmon, Lee Remick. Blake Edwards's rewarding film about a married couple who descend into heavy alcoholism; well-acted.

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11 Odd Couple
S Loving Friends and Perfect Couples
W **Movie:** Girls Who Do

11:15
7 News

11:30
4 Saturday Night Live
11 Streets of San Francisco
13 Mystery!
S A New Day in Eden

11:45
2 Sportspeople
7 **Movie:** Death Stalk (1972). Vince Edwards, Vic Morrow. Escaped convicts abduct two wives, their husbands pursue.

11:50
H Olivia Newton-John in Concert

12 MIDNIGHT
2 **Movie:** The Friends of Eddie Coyle (1973). Robert Mitchum, Peter Boyle.
N **Movie:** Sparkle
S **Movie:** The Chain Reaction

12:30
11 Best of the Midnight Special
W **Movie:** Ruckus

1:00
4 Evening at the Improv

1:20
5 **Movie:** The Verdict (1946). Sydney Greenstreet, Peter Lorre. Decent crime drama, first effort by director Don Siegel.
7 **Movie:** The Bait (1972). Donna Mills, Michael Constantine. Policewoman traps a crazed murderer.

1:25
H **Movie:** Hell Night

1:30
9 Music World
11 News

1:35
S **Movie:** Time Bandits

2:00
4 Uncle Floyd
9 Psychic Phenomena
11 Solid Gold

2:02
2 **Movie:** Neighbors

2:09
2 **Movie:** The Red Tent (1971). Sean Connery, Claudia Cardinale.

2:30
4 Mary Tyler Moore

2:50
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Grave of the Vampire (1973). William Smith, Lyn Peters. A young woman is forced to bear the child of a vampire.
11 **Movie:** Nightmare in Wax (1969). Anne Helm, Cameron Mitchell. Horror in a wax museum.

3:05
H **Movie:** Sleeping Dogs

3:30
4 Here's Lucy
S **Movie:** Zorro, The Gay Blade

4:33
2 **Movie:** Drive Hard, Drive Fast (1972). Brian Keith, Joan Collins.

4:55
H **Movie:** Who's That Knocking at My Door?

5:00
11 Biography

5:05
S **Movie:** Journey's End

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Jan. 30

6:00
9 N.Y. Report
11 I Dream of Jeannie

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
11 Candid Camera
H **Movie:** Gallipoli

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
S Short Picks

7:30
4 Twice a Woman
5 Time for Timothy
7 This Is The Life
9 Jack van Impe Presents
S **Movie:** The Adventures of the Wilderness Family

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Ever Increasing Faith
13 Sesame Street

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
H **Movie:** The Man Who Saw Tomorrow

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 That Teen Show
5 **Movie:** Lassie Come Home (1943). Roddy McDowall, Edmund Gwenn. The apotheosis of devoted pets; sentiment that isn't cheap.
7 Wildlife Adventure
9 Point of View
11 Josie and the Pussycats
13 Electric Company
S **Movie:** Gallipoli

10:00
4 NFL Week in Review
7 Hispanic Writers of Greater New York
9 Mass
11 Tom and Jerry
13 Wild America
H History of Pro Football

10:30
2 Public Hearing
4 NFL Weekly Magazine
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Live From the Met: Idomeneo

11:15
5 **Movie:** The Big Mouth (1967). Jerry Lewis, Harold J. Stone. Jerry gets unwittingly involved in a crime.

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Go to Mars (1953). Bud Abbott, Lou Costello. Below-par A & C.
H Fraggle Rock
S **Movie:** Urban Cowboy

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Robert H. Schuller
21 Antiques & Americana
H **Movie:** On Golden Pond

12:30
2 Hubie Brown's World of Basketball
4 NFL: The Year in Review
7 Directions
21 Magic of Oil Painting

1:00
2 **Basketball:** L.A. Lakers vs. Boston Celtics
7 Like It Is
9 Ladies' Professional Golf Association Tournament
11 **Movie:** Girl, the Gold Watch and Everything (1980). Robert Hays, Pam Dawber. Villains are after a gold watch that stops time.
21 Victory Garden

1:30
5 **Movie:** A Shot in the Dark (1964). Peter Sellers, Elke Sommer. Terrific Blake Edwards comedy.
21 Gourmet Cooking

2:00
4 **Basketball:** Notre Dame vs. UCLA
7 Educational Update
21 Washington Week in Review
H **Movie:** The Magic of Lassie
S **Movie:** The Unknown Man
W **Movie:** South of Monterey

2:30
7 **Movie:** Robinson Crusoe on Mars (1964). Paul Mantee, Vic Lunden, Adam West.
13 Great Performances: Wagner's Ring: Das Rheingold
21 Wall $treet Week

3:00
9 **Movie:** The War Lover (1962). Steve McQueen, Robert Wagner. Two WW2 pilots vie for the same woman.
21 Supersoccer

3:30
2 **Golf:** Phoenix Open
11 **Movie:** Good Against Evil (1977). Paul Wendkos, Dack Rambo. Satanic cult horror.
S **Movie:** Guys and Dolls

3:35
5 **Movie:** Mister Roberts (1955). Henry Fonda, James Cagney. Classic comedy of a U.S. Navy cargo ship during WW2; unforgettable performances.

3:45
W **Movie:** Time Bandits

4:00
4 Super Bowl Preview
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Gallipoli

4:30
7 7 on Location
31 Lawmakers

5:00
9 Those Amazing Animals
13 Tony Brown's Journal
31 Inside Washington

5:30
7 Here's Richard
11 **Movie:** Rebecca (1940). Laurence Olivier, Joan Fontaine. Alfred Hitchcock's brilliant adaptation of Daphne du Maurier's Gothic tale; stylishly told, beautifully acted.
13 Firing Line
21 Six-Gun Heroes
31 Cityscope

6:00
2 7 News
4 Super Bowl XVII
9 Return of the Saint
31 All about TV
H **Movie:** The Man Who Saw Tomorrow
S **Movie:** The Adventures of the Wilderness Family
W **Movie:** On the Right Track

6:15
5 **Movie:** Chinatown (1974). Jack Nicholson, Faye Dunaway. Roman Polanski's haunting, poetic private eye story, with priceless erotic chemistry between the stars.

6:30
2 7 News
13 Elizabeth R
21 Lawmakers
31 Searching

7:00
2 60 Minutes
7 Ripley's Believe It Or Not!
9 Rangers Close-up
21 Inside Albany
31 Rebop

7:30
9 Paul Hogan
11 At the Movies
21 Yes, Leprosy Can Be Cured
31 Camera Three
H Fraggle Rock

8:00
2 Archie Bunker's Place
7 Matt Houston
9 Straight Talk
11 Wall Street Journal Report
13 Life on Earth
21 Mystery
31 Swinging the Blues
H **Movie:** On Golden Pond
N **Movie:** Union City
S **Movie:** Pennies From Heaven
W **Hockey:** N.Y. Islanders vs. Edmonton Oilers

8:30
2 Gloria
11 Lawrence Welk
31 To be announced

9:00
2 Jeffersons
5 Merv Griffin
7 **Movie:** Smokey and the Bandit (1977). Burt Reynolds, Sally Field. A crashing bore unless you like endless chase scenes.
9 It Is Written
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 **Movie:** Angel and the Badman (1947). John Wayne, Gail Russell. Gunslinger falls for a young Quaker woman.

9:30
2 One Day at a Time
4 Super Bowl XVII Post Game Show
9 World Tomorrow
11 Paul Anka

10:00
2 Trapper John, M.D.
4 The A Team
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Crisis to Crisis
H **Movie:** Rollover
N **Movie:** Sparkle
S **Movie:** Gallipoli

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Madame's Place
11 Odd Couple
13 Metrocosms
W **Movie:** Blood Beach

11:15
2 7 News

11:30
5 David Susskind
11 Odd Couple
13 Matinee at the Bijou

11:45
2 Sports Update
4 **Movie:** The Sophisticated Gents (1981). Sonny Jim Gaines, Rosey Grier.
7 Sports Special

12 MIDNIGHT
2 **Movie:** The Beguiled (1971). Clint Eastwood, Geraldine Page, Elizabeth Hartman.
7 **Movie:** The Executioner (1970). George Peppard, Joan Collins. Spies and counterspies.
9 Barry Farber
11 Laugh Trax
H **Movie:** Gallipoli
N **Movie:** Quadrophenia
S **Movie:** Whose Life Is It Anyway?

1:00
9 **Movie:** Stage Door (1937). Katharine Hepburn, Ginger Rogers. Terrific drama about the lives of a group of aspiring actresses.
11 News

1:30
11 It's Your Business

1:45
4 Mary Tyler Moore

1:55
H **Movie:** Smash Palace

2:00
2 News
11 **Movie:** The Road to Rio (1947). Bing Crosby, Bob Hope. Among the *best of the "Road"* comedy-musicals.
S The Hawaii Big Laff-Off

2:05
7 **Movie:** See No Evil (1971). Mia Farrow, Robin Bailey. Blind woman is hunted by a booted killer.

2:15
4 Positively Black

2:45
4 First Estate

3:00
9 **Movie:** The McConnell Story (1955). Alan Ladd, June Allyson. Sentimental bio of a test pilot.

3:30
S **Movie:** Pennies From Heaven

3:45
H **Movie:** Rollover

3:55
7 News

4:00
11 Best of Groucho

4:30
11 Abbott & Costello

5:00
11 Biography

5:30
4 Health Field
11 News
S The Shogun Warriors: Spaceketeers

RADIO HIGHLIGHTS

Wed., Jan. 26

2:06/WQXR-AM/FM—Bloch: Cto Grosso #1 for Piano & String Orch.
3:00/WNCN—Forqueray: Suite #1 in d (Hsu, Silbiger, Bagger).
WNYC—Schoeck: Penthisilea.
4:00/WNCN—Granados: Estudios Expresivos (Dosse).
5:00/WNCN—Mozart: Qt #17 in B-Flat, "Hunting" (Amadeus String Qt).
6:00/WNCN—Rachmaninoff: Russian Songs for Chorus & Orch (Svetlanov).
6:30/WNYC—Tallis: Motet "Suscipe, Quaese Domine" (Wulstan).
7:00/WNCN—Delius: Cto for Cello (Du Pré/Sargent).
8:00/WNCN—Chopin: Sonata #2 in b-flat, Op. 35 (Joselson). Live from WNCN's performance studio.
WNYC—Castelnuovo-Tedesco: Qnt for Guitar & Strings, Op. 143 (Fisk).
WQXR-AM/FM—Mozart: Idomeneo (Cotrubas, Behrens, von Stade, Pavarotti/Alexander). Live from the Metropolitan Opera. Simulcast with WNET-TV.
10:00/WNCN—Shostakovich: Sym #14, Op. 135 (Haitink).
11:00/WNYC—Schumann: Drei Fantasiestücke, Op. 73 (Du Pré, Moore).

Thurs., Jan. 27

2:06/WQXR-AM/FM—Fasch: Trumpet Cto in D.
3:00/WNCN—Schumann: Sym #2 in C, Op. 61 (Patane).
WNYC—Music by **Arnold Schoenberg.**
4:00/WNCN—Holst: St. Paul's Suite (Marriner).
5:00/WNCN—Szymanowski: Mythes, 3 Poems for Violin & Piano, Op. 30 (Danczowska, Zimerman).
5:06/WQXR-AM/FM—Balakirev: Islamey.
6:00/WNCN—Bach: Preludes & Fugues #9-14 from Book 1, WTC (Richter).
6:30/WNYC—R. Strauss: Horn Cto #2 in E-Flat (Damm/Kempe).
7:00/WNCN—Mozart: Violin Cto #2 in D (Grumiaux/Davis).
8:00/WNCN—Bach: Motet "Komm, Jesu, Komm" (Harnoncourt).
WNYC—Kodaly: Violin & Cello Duo, Op. 7 (Kang, Rosen).
8:06/WQXR-AM/FM—Mozart: Horn Cto #3 in E-Flat.
10:00/WNCN—Lees: Cello & Piano Sonata (Clark, Schuldmann).
11:00/WNCN—Debussy: Qt in g, Op. 10 (La Salle String Qt).
WNYC—Schoenberg: String Qt in D (Juilliard String Qt).

Fri., Jan. 28

2:06/WQXR-AM/FM—Dukas: La Peri.
3:00/WNCN—Various: Music of 16th Century Italy.
4:00/WNCN—Prokofiev: Violin Cto #2 in g, Op. 63 (Heifetz/Munch).
5:00/WNCN—Gabrieli: Canzoni e sonate: Sonata XIX (Prague Brass Soloists).
5:06/WQXR-AM/FM—Lalo: Scherzo.
6:00/WNCN—Schubert: E-Flat Qt, Op. 14, #1 (MHS Ensemble).
6:30/WNYC—Schubert: Der Vierjahrige Posten (Donath, Schreier, Fischer-Dieskau, Wallberg).
7:30/WNYC—Schubert: Alfonso und Estrella (Suitner).
8:00/WNCN—Handel: Harpsichord Suite #6 in g (Tilney).
8:06/WQXR-AM/FM—Wiren: Sinfonietta in C, Op. 7.
9:00/WNCN—Beethoven: Septet in E-Flat, Op. 20 (Bronx Arts Ensemble).
9:06/WQXR-AM/FM—Penderwecki: Te Deum (Penderwecki).
11:00/WNCN—Suk: B-Flat Qt, Op. 11 (Smetana String Qt).
WNYC—New Sounds: Itaro's "Ki." Music by Gary Burton & Chick Corea.

Sat., Jan. 29

10:00 a.m./WNCN—Brahms: Sym #1 in c, Op. 68 (Levine).
10:06 a.m./WQXR-AM/FM—Tchaikovsky: Francesca da Rimini, Op. 32.
11:00 a.m./WNCN—Bach: English Suite #1 in A (Gould).
12:00/WNYC—Mussorgsky-Ravel: Pictures at an Exhibition (Giulini).
12:06/WQXR-AM/FM—Haydn: Andante & Variations in f.
1:00/WNCN—Stravinsky: Suite Italienne (Piatigorsky, Pennario).
1:30/WQXR-AM/FM—Mussorgsky: Boris Godounov. Live from the Metropolitan Opera.
2:00/WNYC—Billie Holiday sings Songs of the 1930s.
3:00/WNCN—Morley: Dances for Broken Consort (Munrow).
4:00/WNCN—Glazounov: Saxophone Qt in B-Flat, Op. 109 (Mikhailiv, Oseichuk, Eremin).
5:00/WNCN—Haydn: Sym #102 in B-Flat (Davis).
5:06/WQXR-AM/FM—Schubert: Die Forelle.
6:00/WNCN—Delius: Idyll (Allen, Lott/Fenby).
6:30/WQXR-AM/FM—Telemann: Cto for 2 Violas & String Orch in G.
7:00/WNCN—Rossini: Sins of Old Age: Specimen of the Old Regime (Ciccolini).
8:06/WQXR-AM/FM—Reger: Variations & Fugue on a Theme by Telemann.
9:00/WNCN—Rossini: Otello (Condò, von Stade, Carreras, Ramey/López-Colos).
9:06/WQXR-AM/FM—Prokofiev: Sym #5 (Levi).
11:00/WNYC—New Sounds: Music by Klaus Schulze, others.

Sun., Jan. 30

10:00 a.m./WNCN—Rodrigo: Concierto Madrigal for 2 Guitars & Orch (P. Romero, A. Romero/Marriner).
10:06 a.m./WQXR-AM/FM—Mendelssohn: Sym #5 in d, Op. 117.
11:00 a.m./WNCN—Susato: Brass Suite (Phillip Jones Brass Ensemble).
12:00/WNCN—Dowland: A Pilgrimes Solace 1612: Songs "Thou mighty God"; "When the poor cripple" (Rooley).
12:06/WQXR-AM/FM—Music from Hamburg.
1:00/WNCN—Dvorák: Sym #7 in d, Op. 70 (Slatkin).
3:00/WNCN—Brahms: Piano Qnt in f, Op. 34 (Quartetto Italiano).
3:06/WQXR-AM/FM—Stravinsky: Petrouchka (Dutoit).
5:00/WNCN—Debussy: Arabesques #1, 2 (Vásáry).
5:06/WQXR-AM/FM—Great Artists: Pianist Jesus Maria Sanroma, featured guest.
6:00/WNCN—Loeffler: A Pagan Poem (Stokowski).
WNYC—Berg: Sonata, Op. 1 (Brendel).
7:00/WNCN—J. Strauss, Jr.: Emperor Waltz, Op. 437 (Boston Sym Chamber Players).
7:06/WQXR-AM/FM—Feld: Flute & Piano Sonata.
8:00/WNYC—Bruckner: Sym #7 in E (Klien/Rudolf).
10:00/WNCN—Prokofiev: Cello & Piano Sonata in C, Op. 119 (Isaac, Jones).
WNYC—Schwantner: Sparrows (Shelton/McGlaughlin).

Mon., Jan. 31

2:06/WQXR-AM/FM—Rachmaninoff: Chanson Georgienne.
3:00/WNCN—Shostakovich: Sym #15 in A, Op. 141 (Kondrashin).
WNYC—Reich: Drumming.
4:00/WNCN—Bernstein: Serenade for Violin Solo, Strings & Percussion (Kremer/Bernstein).
5:06/WQXR-AM/FM—Klemperer: Merry Waltz from The Goal.
6:00/WNCN—Vivaldi: Piccolo Cto in a, Op. 83 (Baker/Prohaska).
6:30/WNYC—Mahler: Rückert Lieder (Minton Boulez).
8:00/WNCN—Susato: The Danserye: 12 Dances (Munrow).
WNYC—Mingus: Original Jazz Compositions (Mingus Ensemble).
8:06/WQXR-AM/FM—Schubert: Sym #9 in C.
9:00/WNCN—Debussy: Children's Corner Suite (Davidovich).
9:06/WQXR-AM/FM—Wagner: Wesendonck Lieder (Behrens/Ozawa).
11:00/WNCN—Reger: Qt #1 in g (Reger String Qt).
WNYC—Purcell: 3 Parts on a Ground (Leonhardt Consort).

Tues., Feb. 1

2:06/WQXR-AM/FM—Bartok: Hungarian Sketches.
3:00/WNCN—Mozart: Piano Sonata #3 in B-Flat (Gould).
4:00/WNCN—Vieuxtemps: Violin Cto #2 in f-sharp, Op. 19 (Gerle/Zeller).
5:00/WNCN—Dvorák: Water Goblin, Op. 107 (Neumann).
5:06/WQXR-AM/FM—Gershwin: Variations on I Got Rhythm.
6:00/WNCN—Haydn: Sym #100 in G, "Military" (Jones).
6:30/WNYC—Marais: Le Labyrinthe for Viola da Gamba & Continuo (Hsu, Bagger, Davidoff).
7:00/WNCN—Puccini: Arias (Tebaldi).
8:00/WNYC—Kupferman: The Celestial City for Piano & Tape (Kalish).
8:06/WQXR-AM/FM—Saint-Saëns: Sym #3 in c.
9:00/WNCN—Mozart: Piano Cto #20 in d (Haebler/Wimberger). From the 1982 Salzburg Festival.
11:00/WNCN—Schumann: Qt in a, Op. 41, #1 (Quartetto Italiano).
WNYC—Byrd: Pavane & Galliard in G.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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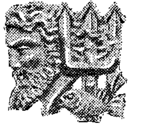

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/28, 29, The Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 1/24, Scott Villiger; Kent Eanes. 1/25-30, Stanley Turrentine. 1/31, Phil Cunneff. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 1/28, 29, Dickey Betts, Jimmy Hall, Chuck Leavell, Butch Trucks and Friends. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 1/29, jazz pianist Teddy Wilson, Mon.-Sat. at 9 & 11:15. Sun., singer-pianist Arthur Siegel. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 1/27, Three Fellas: Danny Weiss, Barry Mitterhoff, and Larry Cohen. 1/29, Andy Statman & Friends. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., Bob Wilber and the Becket Legacy. Tues.-Sat., Balaban & Cats. 1/30, Warne Marsh Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/25-30, Cedar Walton-Slide Hampton Quintet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 1/26, Stiff Pigeon; Malcolm Tent. 1/28, Broadway Station; The Gift; High Aces. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 1/26, The Morrells. 1/28, Townes Van Zandt. 1/29, The Tanahill Weavers. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 1/24, 31, Bob Cunningham and Bross Townsend. 1/25, 26, Danny Mixon Duo. 1/27-29, Jimmy Ponder Trio. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Richard Sussman Trio with Alicia Sherman. Sun., 5-10, Ram Rimirez. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 1/25-29, pianist Albert Dailey with George Mraz on bass, Sun.-Mon. 7-11, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

IL FIORE—407 E. 70th St., 879-6960. Sun., The Original Traditional Jazz Band. Wed., Le Jazz Hot Ensemble. Music from 7-10. AE, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 1/25-29, pianist John Bunch with Phil Flanigan on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 1/24, 25, Ray Mantille and Space Station. 1/26-30, Tommy Flanagan Trio. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 1/24-2/5, Joey Heatherton sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26, The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 1/26, Tony Bird; Rosalie Sorrels. 1/27, Randy and the Rainbows; The Revelations. 1/28, 29, Otis Rush; Lili Anel; The George Dickel Band. 1/30, Jazz Jam with the Mark Snozzo Group. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 1/25, Nails. 1/26, Beatrix. 1/27-29, Tina Turner. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/26-29, The Seventh Ave. South All-Stars with Lenny White and others. 1/30, French Toast with Peter Gordon, Anthony Jackson, and Steve Ferrone. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/25, Internationals. 1/26, Vicki Weidman. 1/27, Pierrot. 1/28, Todd Rice and Gravy. 1/29, Tour de Force. 1/30, Marc Z. 2/1, Street the Beat. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/24, 31, Ted Curson Quintet. 1/25-29, Abdullah Ibrahim Quartet featuring Carlos Ward. 1/30, Thiago de Mello and Amazon. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 1/25-29, Chip Garnett sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 1/24, Manny Oquendo's Libre, Santiago Ceron Orchestra and jazz saxophonist Paquito d'Rivera. 1/31, Orquesta Harlow and Jose Bello. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 1/25-30, Red Rodney & Ira Sullivan Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 1/25-30, Meredith D'Ambrosio, Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/24, 31, Shelbo's Jump Band. 1/25 Chris Flory. 1/26-29, George Kelly's Jazz Sultans. 1/30, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 1/24-29, pianist Hilton Ruiz with Major Holley on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 1/24, Pearl Studs. 1/25, Peach Fish Pie. 1/26, Guy and Pipp Gillette. 1/27, NYC Swing. 1/28, 29, Juke Joint! 1/30, Kate Toomey and the City Limits All Stars. 1/31, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 1/24, The Legendary Blues Band featuring Pinetop Perkins and members of Muddy Waters Blues Band. 1/25, Ronee Blakley; Mark Black. 1/26, Country Rock Honky Tonkin' Night. 1/28, 29, Inside Straight; Six Gun. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/24, 25, Tommy Joe White Southern Cookin! 1/26, 27, Jeff Varga. 1/28, 29, Sun Mountain Band. 1/30, 31, Tom Russell. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. 1/29, comedienne/M.C. Nancy Redman with Bill Maher, J.J. Ramirez, and others. Shows at 9:30 and midnight. No Credit Cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. 1/28, 29, comedy-magician Dick Brooks. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 1/29, Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 1/26, Maddona; Planet Patrol; Mann Parish. 1/27, Chuck Berry. 1/28, Lainie Kazan. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 1/28, Tito Puente, Orchestra Broadway and Los Nietos Del Rey. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 1/25, Jeremy Steig. 1/26, Lloyd McNeil. 1/27, Ritualistic from Brazil. 1/28, 29, Loremil Machado and Saravá Bahia Band. 1/30, Selene de Medeiros. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-

Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 1/26, at 8:30, Rick Hardeman Quartet. 1/25-29, Phyllis Newman. 2/1-5, Ann Hampton Callaway. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 1/26-29, *The International Follies* revue starring comedian-impressionist David Frye, and the Indigo dancers. Shows Mon.-Thurs. at 10, Fri. & Sat. 9 & 12:30. Dancing between and after shows to the Indigo Orchestra. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 1/26, Fromage a Trois-musical revue. 1/28, 29, 2/4, 5, Steven Holt & The Boys. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 1/29 at midnight, Liliane Montevecchi (moonlighting from 'Nine'). AE, CB, DC, MC, V.

NIGHTWING—118 Greenwich Ave., 807-1897. The Village's newest cabaret club. Tues. at 9:30, cabaret showcase. 1/28, 29 at midnight, Sandi Hack. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. at 8, Wed.-Sat. at 8 & 10:30, Sun. at 3. George Segal and the Empire City Imperial Jazz Band, Mon. at 8 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway,*" a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 1/25, 27, Applesauce - a musical comedy starring Maggic Benson. 1/28, 29, Hi Jinks - musical comedy starring Sidney Myer, Susan Jack, Al Schmitz. 1/30, Nancy Parish. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** 1/25-2/5, Tony Darrow, Donna Cellini, and Morty Storm, Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 1/25, 27, Christine Ranch and Birdette. Shows at 8 & 11. AE, CB, DC, MC, V.

THE WILDCAT—227 E. 56th St., 486-7733. New York's newest cabaret featuring the Wildcat Girls, magician Norm Nielson and comedian George Carl. Nightly at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 1/29, Dee Dee Kelly and The New York Express Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. 1/24-2/26, Barbara Graham sings, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** 1/24-2/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein-A Theatrical Cavalcade of their Greatest Hits* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 1/29, The Glen Covington Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-Singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 1/24, 31, Linda Stern. 1/25, Lois Kopf. 1/26, Emmett Foster. 1/27, Amelia David. 1/28, Nan Mason. 1/29, Nancy La Mott. 1/30, Pat Stanley. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 1/24, Wellstood & Kenny Davern. 1/25-27, Ralph Sutton. 1/28, 29, Ralph Sutton & Eddie Miller. 1/30, 31, Dave McKenna & Dick Johnson. Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Jeanne Matisse. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

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RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE
Banquet Facilities
Luncheon • Cocktails
Dinner
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CHRIS BARRETT
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Cole Porter
to John Denver
9:00 PM—1:00 AM
Tuesday—Thursday
10:00 PM—2:00 AM
Friday & Saturday
at
*Saratoga
Saratoga
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*dinner and late night supper served
$5.00 Music charge per person.

Restaurant Raphaël
French Nouvelle Cuisine
33 West 54 St., New York City
Reservations: 582-8993
Open Monday thru Friday
Lunch & Dinner

Rick Hardeman
FREDDY'S Supper Club
on WEDNESDAYS
308 E. 49th
Showtime:
8:30 p.m.
888-1633
Reservations
Suggested
$6 cover $6 min.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's *most popular dining establishments.*

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: oyster soup with fresh herbs, rack of lamb with mustard seeds, crisp duckling with Cape Cod cranberry sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. *Complete D. Ent. by opera and popular singers.* Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Ent. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11, Sun. 5-10. Private parties. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L

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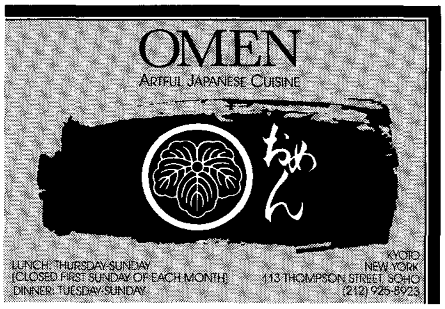
OMEN
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CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medaillons of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily

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noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M)**. **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENCORE! CAFE—158 W. 44th St., 869-2672. Casual. French. Spcls: veal marengo, coquilles St. Jacques, quiche. Open Mon.-Fri. 11:30 a.m.-11:30 p.m. Br Sat.-Sun. 11:30-4:30. D Sat.-Sun. 4:30-11:30. Private parties for 50. Complete L & D. **(I)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed

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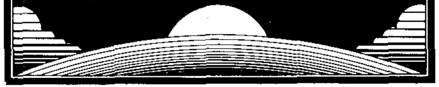

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vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. *Casual. French bistro. Spcls: French hamburger,* omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Barbara Rose Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental. Spcls: linguini with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L

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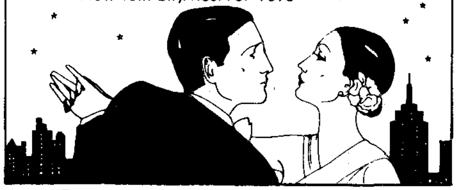

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Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

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TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

ANGUS COOPER—154 E. 79th St., 744-9372. Casual. Southern. Spcls: barbecued ribs, southern fried chicken, smothered pork chops. L Mon.-Fri. 11-4. D daily 4-3 a.m. Br Sat.-Sun. 11-4. Jazz pianist nightly. **(I)** No Credit cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: baby rack of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Sat. 5-11. Dancing Fri.-Sat. from 11. Private parties. Closed Sun. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

OSCARS SALT OF THE SEA—1155 Third Ave., bet. 67th & 68th Sts., 879-1199. Casual. American-Seafood. Spcls: broiled stuffed lobster, fresh shellfish, poached salmon. L daily 11:30-4. D Sun.-Thurs. 4-10:45, Fri.-Sat. to 11:45. Complete L & D. **(I-M)** AE, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4 midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

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AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

CIRO'S—1 Lincoln Plaza, 63rd St. & Broadway, 799-7722. Dress opt. French-Italian. Spcls: striped bass Triestina, shrimp with crabmeat alla Cece, capellini fruita di mare. Res. nec. L Mon.-Fri. noon-4. D daily 5-midnight. Br Sat.-Sun. noon-4. Private parties for 25. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9 Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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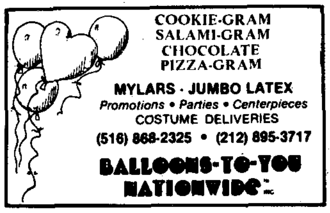

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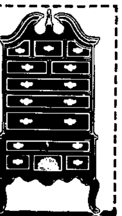

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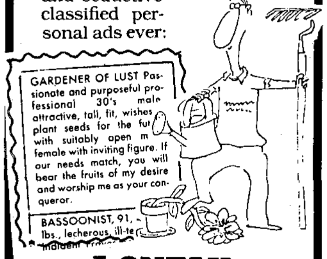
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Attractive, Well-Educated, Sensitive—Male of 32 who lives in Manhattan would like to meet a female soul mate, age 25 to 35 who is interested in a relationship and likes dining out, movies, books, theatre, and travel. Please send name, phone number, and recent photo to NYM Box 1611. 755 2nd Ave. NYC 10017.

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Ronnie—Didn't miss your birthday. Just felt 35 years of "Rain or Shine" should be published. Anita.

Slim White Male—38, average looks, good career, wants to meet petite lady, under 28 for marriage. I'm non-smoker, never married. I like kids, jogging & Irish music. NYM Box 1608.

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SJM, 34,—Successful, handsome, rugged, athletic, well traveled and a gentleman with a touch of class. New in town, would like to meet a woman, 21-35. Active, slender, very attractive, romantic, with a good personality and above all a sense of humor, to help me explore NY and perhaps each other. Photo appreciated. Reply NYM Box 1609.

Life's Best Should Be Shared—Charming woman seeks cultured, successful sophisticated man. 60/65 NYM Box 1611

Hi Pen Pals.—Practice your elementary Penguin, or whatever. I am the eggman. Box 221, 104 Charles St. Boston 02114.

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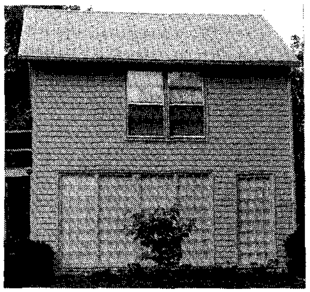

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 466

BY MARY ANN MADDEN

SKI LIFT TO DEATH

Above, the actual title of a recent made-for-television movie. Competitors are invited to try to improve on this (hard, but try) by inventing the title of one such created-for-television film.

Results of Competition 463, in which you were asked for excerpts from interviews sure to take place in 1983.

Report: Favored subjects of interviewers: Brooke Shields. E.T. Tom Seaver. Paul Newman (on awards and dressing). Andrew and Koo. George and Billy. Richard and Elizabeth. Howard and Sugar Ray. Annie and Sandy (actually, mostly Sandy). Broadway's Women of the Year. Time Magazine's Thing of the Year. Plus requisite interviews with neighbors of that nice, quiet kid, the mass murderer. And, oh yes, President Reagan.

First Prizes of two-year subscriptions to "New York" to:

Under heavy brows tilted like the gull-wing doors of the car that never got off the ground, his eyes are bright as he earnestly explains: "I wanted to show people how I let an obsession take over my life, and that's why I've written this book. . . ."

Suzie Friedman, Chapel Hill, N.C.
sp. mention: Derek Leif, Great Neck, N.Y.

"That's my face coming into all those homes—and I feel I should have some control over what words come out of my character's mouth," says today's hottest young television personality.

J. L. Winokur, Austin, Tex.

Runner-up Prizes of one-year subscriptions to "New York" to:

"This year's young sophisticate's look," predicted Karl Lagerfeld, spitting out, in evident distaste, a seed carelessly left in the halved grapefruit with which he habitually begins his often hectic but always well-organized working day, "will combine the comfortable savagery of the raw pelt—à la Tarzan—with the formal chic of the Elizabethan ruff, exquisitely pleated, very stiff, and dyed saffron, that most Mediterranean of colors."

Ellen Burr, New Paltz, N.Y.
sp. ment.: Henryette Levy, Beverly Hills, Calif.

"And if we cannot get them from the United States, we will get them from the Soviet Union."

Ellis Schein, Reading, Pa.

Henry Winkler gazed pensively at the horizon while sipping his white wine. "The Fonz and I have been through some very intense times together, and he's proved himself a very good friend. He's really grown over the years, and I see him taking some big emotional risks in the future."

David Ferguson, N.Y.C.

And Honorable Mention to:

"It's not a highboy, a lowboy, or any other kind of boy," Johnson states with some asperity. "The people at A.T.&T. did not want a flat roof, which is their privilege. . . ."

L. Soth, Northfield, Minn.

"Do you think eight is too young for me to be writing my autobiography?," asks Drew Barrymore, and I can tell right away this little star isn't going to take "yes" for an answer.

Richard P. Monley, Birmingham, Mich.

"Actually, we've developed a far greater mutual respect, love for one another, intimacy, you might say, *since* the divorce than . . ."

James Fechheimer, Glen Head, N.Y.

"I compose every day. When I'm depressed, I force myself to sit down at the piano by giving myself a little pep talk—'Marvin, you'll never create another *A Chorus Line* unless you get on the stick!'—and I snap out of it. As Doc Simon used to tell me . . ."

John Leary, Chicago, Ill.

Salinger, through an emissary, had promised to meet me on the edge of the forest, but after a three-hour wait, I gave up. Slowly retreating, I thought I heard a branch snap, and suddenly I had the disquieting feeling that a pair of eyes had been watching me from the very beginning.

Dr. Richard Burke, Ho-Ho-Kus, N.J.

"They didn't give our show a chance. Gave us a bad time slot, opposite a hit series, with a low-rated show preceding us. . . ."

Ted Berkelmann, Bronx

"Acting and politics aren't really all that different. . . ."

John Falxa, N.Y.C.

". . . and I don't particularly care *what* the Sierra Club has stated," replied Secretary Watt. "If God intended our forests to remain as they are, He wouldn't have invented the chain saw."

Carol Selsberg, Stamford, Conn.

Then, lowering her lashes demurely, she continued, "I only wish I could share the honor with all these other wonderful girls."

Bud Weiss, Port Washington, N.Y.
similarly: Judy Klein, East Brunswick, N.J.

"Yes, I did say the D.J. would be up by year-end. Considering the G.N.P., up 10 percent, indexing down almost 12 percent with the M-1 very soft, a 2,040 market puts me right on the button."

Milton Ross, West Orange, N.J.

No one in the industry was very surprised at the news of his appointment as head of production at Paramount. "You can't keep a secret for long in this town," remarked Begelman philosophically.

Amanda Raymond, Los Angeles, Calif.

"Record evairy piece of music evair written? *Eh bien,* maybe no. But my golden flute and I, we weel try, yes?"

Lynn Ellner, Andover, Mass.

"No, I don't know if my husband objects to my working. I don't see too much of him, which is a problem, isn't it? We've been married for ages, and the thing is, I have to leave early for the studio, so I go to bed early, or I have to study scripts and . . ."

Helen Scully, Dallas, Tex.

Perkins explained, "Ordinarily, I wouldn't have dreamed of doing a sequel, but . . ."

Grace Katz, Rutland, Vt.
similarly: Tim Hanley, N.Y.C.

"You lie still on that chrome slab. Hospital greens surround you, and you begin to think about not being around tomorrow. Then you think about the kids—my kids—Jerry's kids. And you say, God, take care of this here heart or you're gonna have a million broken ones to take care of. . . .'"

Eric Scorzelli, Bronx

"We'll be talking live with Undersecretary of Defense T. K. Jones about shovels and what we can do with them after a nuclear attack. He believes we can survive after the end of the world. Some questions we'll be asking: Are there enough shovels to go around? Are they only for the truly scared? More after these messages."

Bobby Hammack, Studio City, Calif.

Never reticent about discussing his work-in-progress, Capote sips chilled rutabaga juice from a pewter Toby mug, fingers the brim of a Pirates baseball cap, and explains: "What I'm attempting to create, ya see, is an innovative form of fictional biography based on historical conjecture."

J. Snyder, Los Angeles, Calif.

"We'll leave that one for now. I would—let's say—when I make up my mind, you media folks will be the first to know."
Barbara Moses, Hillsdale, N.J.
similarly: Harold J. Ellner, Richland, Wash.; Raymond E. Benenson, Niskayuna, N.Y.

"I was gonna use birthdays, but then I thought, 'What the heck?,' and just picked the six numbers out of a paper bag."
Fran Ross, N.Y.C.
similarly: Soby, N.Y.C.

"Beirut, Johnny. You know, the Saigon of the Middle East? But I wanna tell ya—no, seriously, we're proud to perform for the boys again this year. I mean it. They're the greatest audiences, they really are. As I was telling Dolores . . ."
Bruce Salvo, Westport, Conn.

"We feel very honored to have him living here in Garden City. After all, he was president, and Pat is really terrific."
John Blumenthal, Rye, N.Y.

"She may be Peter Pan to the world, but she's just Mom to me."
Don Tavel, Rapid City, S. Dak.

Placido refuses to comment directly on the supposed feud with "the other tenor," but he did say that "the closest I'll come to Hollywood is singing *Tosca* next March at the Dorothy Chandler Pavilion . . . ."
Joel F. Crystal, Scarsdale, N.Y.

"It was, you know, a real team victory—I mean, we know that it takes 49 guys, you know, for 60 minutes—we knew what we had to do, you know—I mean, we knew that if we played the way we know how to play, you know, we could go all the way. . . ."
Bob Buege, Greenfield, Wis.

The former secretary grinned. "We must never fragment our thinking nor deemphasize our moral parameters, especially from the overview of the infrastructure—demographically speaking."
Herb Shea, Little Silver, N.J.
similarly: John Campbell, Columbus, Ga.

"What's it like to be me? Well, I'm still just Judy Krantz at home, but, generally, well, it's sort of like being all of the Brontë sisters rolled into one . . . ."
N. Feldman, Los Angeles, Calif.

In response, M. Marceau frames his whitened face with widespread fingers and raises his expressive eyes skyward.
Louis B. Raffel, Skokie, Ill.

Silence was again Steve Carlton's only answer as he shrugged those magic shoulders and moved slowly away.
John W. Tomlinson, N.Y.C.

"I expect to be remembered not just for my clothes, although I feel it's important for a woman to look her best, but for many worthwhile endeavors such as the Foster Grandparents Program . . . ."
Alex Warner, Chicago, Ill.

"Being nominated is what I consider the real honor."
Lawrence Eisenberg, N.Y.C.
similarly: R. Wooster, Brooklyn

Borg regards me with his cool eyes. His familiar polite reserve does not hide his equally familiar steely determination to be Number One again.
Anthony Gray, Closter, N.J.

Miss Winters shook with laughter and said, "Marriage? I'm too busy writing the next 'tell-all' installment of my autobiography. This one covers October '62 through March '64."
David E. Cassidy, Purdys, N.Y.

Debbie smiles fondly as she looks back on her wedding one year ago today. "What better way to share the joy of marriage than with a friend and 2,000 other couples at Madison Square Garden?," she asks perkily.
Douglas Braverman, Troy, Mich.

Looking vulnerable, Burt continued, "What I'd like to accomplish next? I desperately want to become a father; otherwise, nothing else I've done will have any meaning. Right now I'm looking for the right woman to be the mother of my child."
Belinda Brock, Chicago, Ill.
sp. mention: William J. Bennett, Muskegon, Mich.

"Olivier, Gielgud, Richardson, and Scott Baio have signed already, and Arthur Penn is on the verge. The script is solid—just about our only problem is coming up with a decent title. She," Riklis grins indulgently, "she's a very stubborn little girl. She wants to call it *Butterfly II*, but I don't know."
Robert D. McCaddin, Allenhurst, N.J.
sp. mention: John French, N.Y.C.

"Let me answer with examples from which you're invited to devise a brief but random extract from a sure-to-be-asked question. First, the repeats. Many not, how you say, within guidelines. As which of us is? And not a moment too soon."
Stan Karp, N.Y.C.
similarly: D. Allen, Dorset, Vt.

In what is described as the biggest drug bust in (months/decades/history) (Detective Bob Flynn/Sergeant Bill Levy/Captain Vic Puglio) of the (15th/16th/17th) precinct, his desk-top stacked high with bags of (marijuana/heroin/cocaine), told reporters, "We estimate its street value to be in the neighborhood of ($500,000/$1 million/$1.5 million), and we believe subsequent indictments will substantially curtail the activities of pushers and users in our city."
Ovilia Levine, Phoenix, Ariz.

Competition Rules: One entry only should be sent to Competition Number 466, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 4. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 21 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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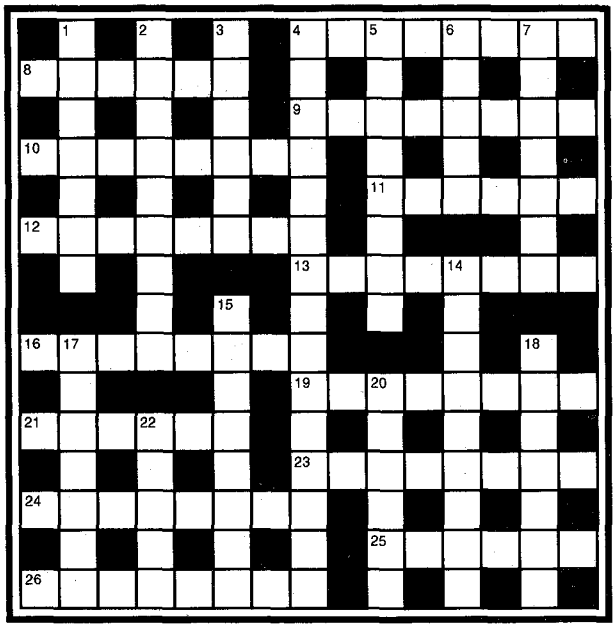
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 In the attractively old-fashioned style of the North during the adjustment of quality. (8)
8 Diana gets worried *in an* abstract sense. (6)
9 Immutable sign of the cross inside yet not inside. (8)
10 A touching honour. (8)
11 Could you receive it without question? (6)
12 Calf rose all wobbly in the open air. (8)
13 High words spoken during Cornish river squabble. (8)
16 Graduate with automobile takes on one food. (8)
19 Unusual star once appearing in somebody's line. (8)
21 Offensive move directed at the course the ship is sailing. (6)
23 Worked in the theatre with a musical piece, Edward? (8)
24 Where the track-rider often is? (2, 1, 5)
25 Lightweight bursts inside, breaking nose! Take a nap! (6)
26 You might exclaim that its not at all bad! (8)



Down

1 Claims roughly beginner has to get it nominally wrong. (7)
2 Mother swallows the older kind of play. (9)
3 For hanging in tubes? (6)
4 The first lady in a valuable suit? (5, 2, 8)
5 Really take part with socially acceptable friend. . . (8)
6 . . .and not accepted by manuscript standards. (5)
7 Most meagre meadow home for creature. (7)
14 The way he does get upset could considerably change his wife's looks! (3, 6)
15 Is it hardly edible for tea? (4, 4)
17 Merchant goes into a no-change situation. (7)
18 Knowledge on New Zealand love is useful for Jessica's chap! (7)
20 Augmentation in this makes the batsman safe from stumping! (6)
22 Performed part of the piece with the editor. (5)

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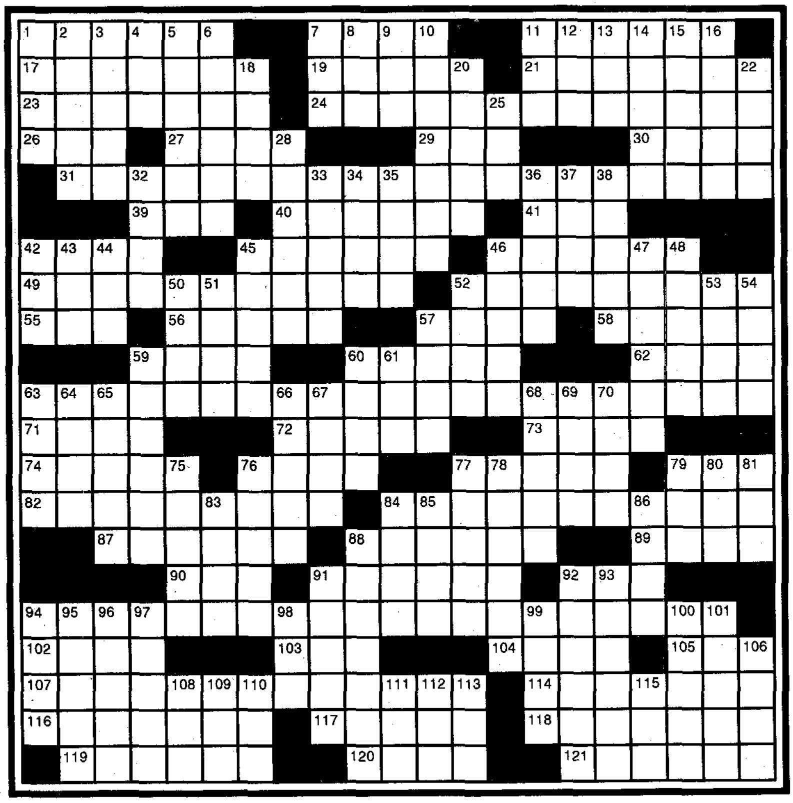
'PUTTING IT SYMBOLY': 'CUE' CROSSWORD/ By Maura B. Jacobson

Across

1 *I.D.* 8
7 Do finger-painting
11 Bit the bullet
17 Ancestral Greek, et al.
19 First symptoms
21 Corrida hero
23 Former Chilean president
24 $
26 Become extinct
27 Rookie: var.
29 Counterpart of flow
30 Kiltie
31 &
Bay State
39 Before "blast off"
40 Slackness
41)
42 Throw in the towel
45 Certain mushrooms
46 Spacemen's paths
49 " "
52 +4,4
55 Anonymous John
56 Cather's "—— Lady"
57 Rafter
58 Old Greek region
59 Pusher's buyer
60 Protective garment
62 Blasting compounds
63 ¢ Y,Y £ silly
71 G.C. and Penn
72 Chirp
73 Johnson of "Laugh-In"
74 Accent, in music
76 Lend an ear
77 Prefix for flower
79 German yeses
82 # i,i
84 ✓✓
87 Alan Jay or Max
88 Pointillist painter
89 —— -bitty
90 Cyclotron item
91 Functioning in stages
92 Huck, to Tom
94 TD ..
102 Actress Nazimova
103 In medias ——
104 Not barefoot
105 "Bali ——"
107 ¼¼¼
114 Trouser junctures
116 Fit of temper
117 "—— I Hate to Get Up. . ."
118 Medieval lutes
119 "I should ——!"
120 Nobleman of Ferrara
121 ,D

Down

1 "If —— a Hammer"
2 "The Old Maid" role
3 Burstyn
4 Rathskeller order
5 Truck capacity
6 Salad plant
7 *M.D., familiarly*
8 Anthology
9 Navy initials
10 Insistent commands
11 N.Y. subway line
12 Pep squad shout
13 Pleased the cook
14 Chopin danse
15 Fiat
16 Forbidding words
18 Drought-ridden
20 Bring —— (corner)
22 Soaks, as flax
25 One of the networks
28 Lowest decks
32 "The north wind —— blow"
33 Corday's victim
34 Lumberjack
35 Wet sand
36 Fictional David
37 City: Lat.
38 Futuristic lit.
42 Four times a day, in Rx's
43 Top numero
44 Diamonds: slang
45 New Zealand native
46 Portrayer of Chan
47 Play a flute
48 Branch of Islam
50 *Not challenging*
51 Did in
52 Latino laborer
53 Musical slowdowns: abbr.
54 Cummerbund
57 Drier than sec
59 Lacking confidence
60 Did a takeoff on
61 Detective-story pioneer
63 Penultimate Greek letters
64 Imprint in the mind
65 Dating from birth
66 Rodeo animal
67 Female merinos
68 Poor serve
69 Heraldic border
70 Of the ear
75 Schooner pole
76 Laughing varmint
77 Objet d'art
78 Oriental computer
79 Lustrous black
80 Tread the boards
81 Masterson of "Guys and Dolls"
83 Outfielder Slaughter
84 Beloved
85 Give the heave-ho
86 Hawaii's second largest city
88 "—— Sweetheart of Sigma Chi"
91 Wing: prefix
92 Pertaining to speech sounds
93 Augments
94 Treaty
95 Paella pots
96 Hungarian Massey
97 Spiteful
98 Monk's title
99 Modish
100 Ambergris source
101 Nominated
106 Suburb of Paris
108 Sea gull's acquaintance
109 Status ——
110 Draft Bd. concern
111 Querying syllables
112 Blight
113 Neighbor of Nor.
115 30-day bill abbr.



Solutions to last week's puzzles appear on page 82.

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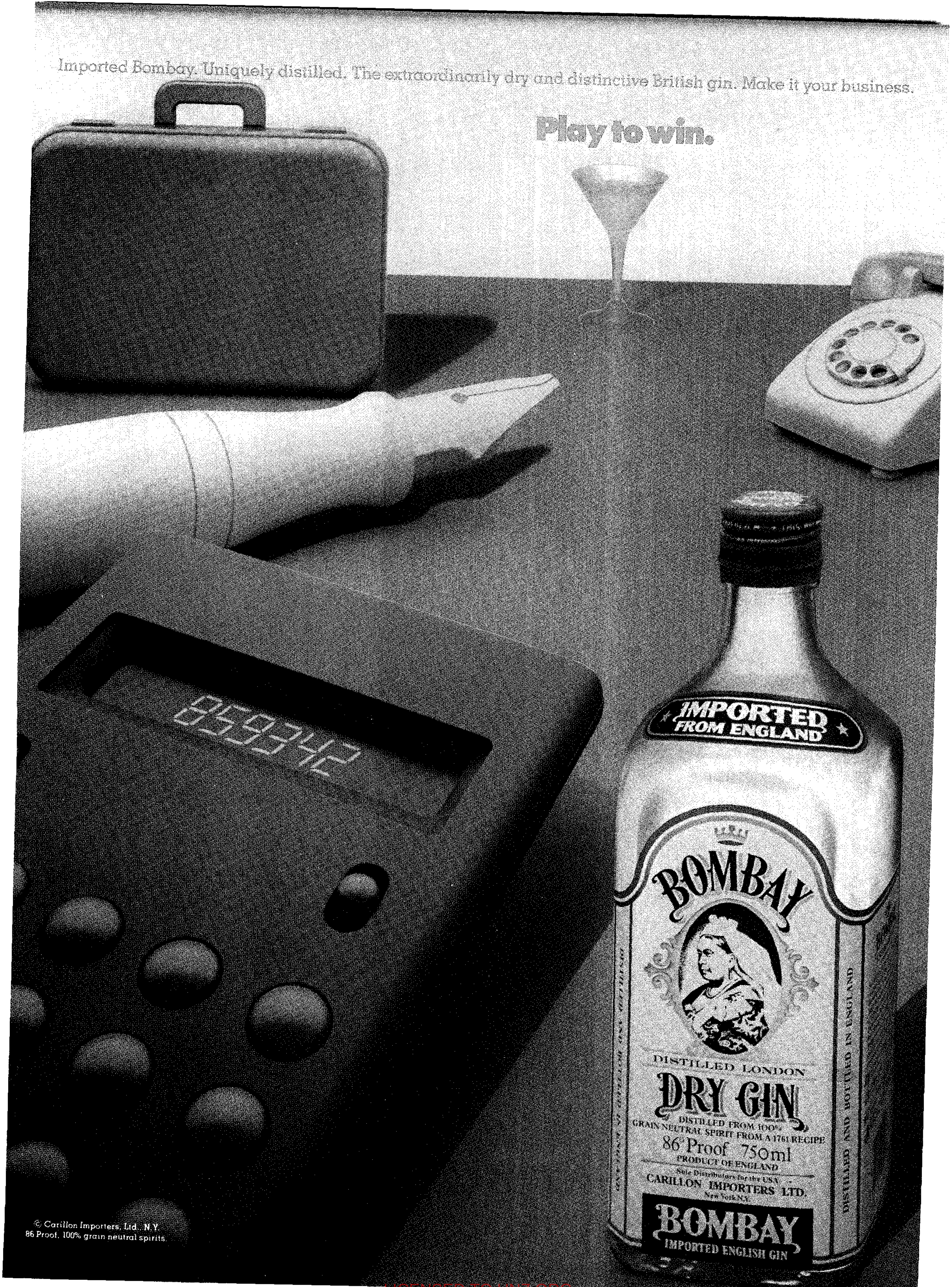
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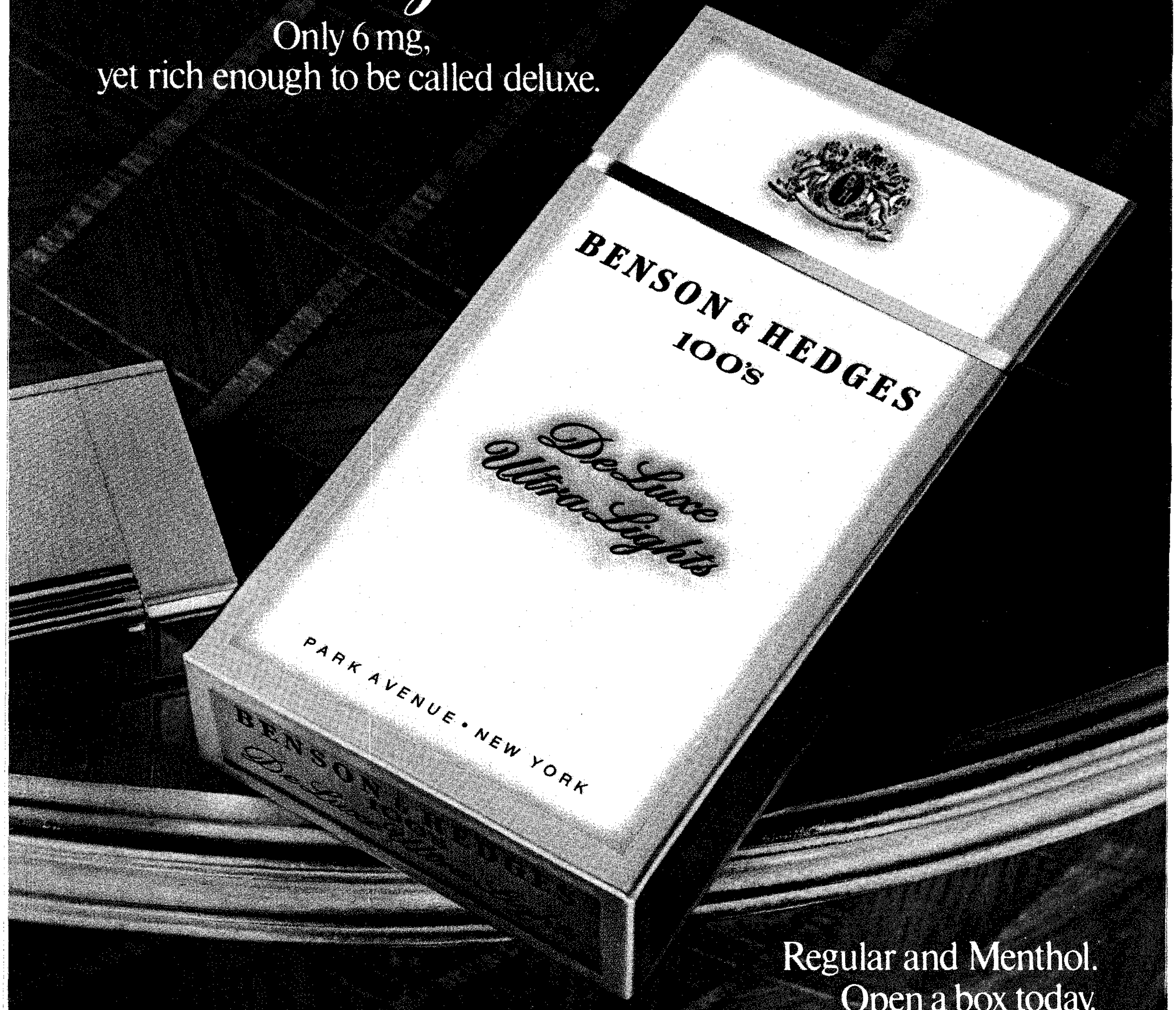
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